The

MANUAL OF LINOTYPE TYPOGRAPHY

THE LINOTYPE

JONATHANELKUS
Berkeley, California ★

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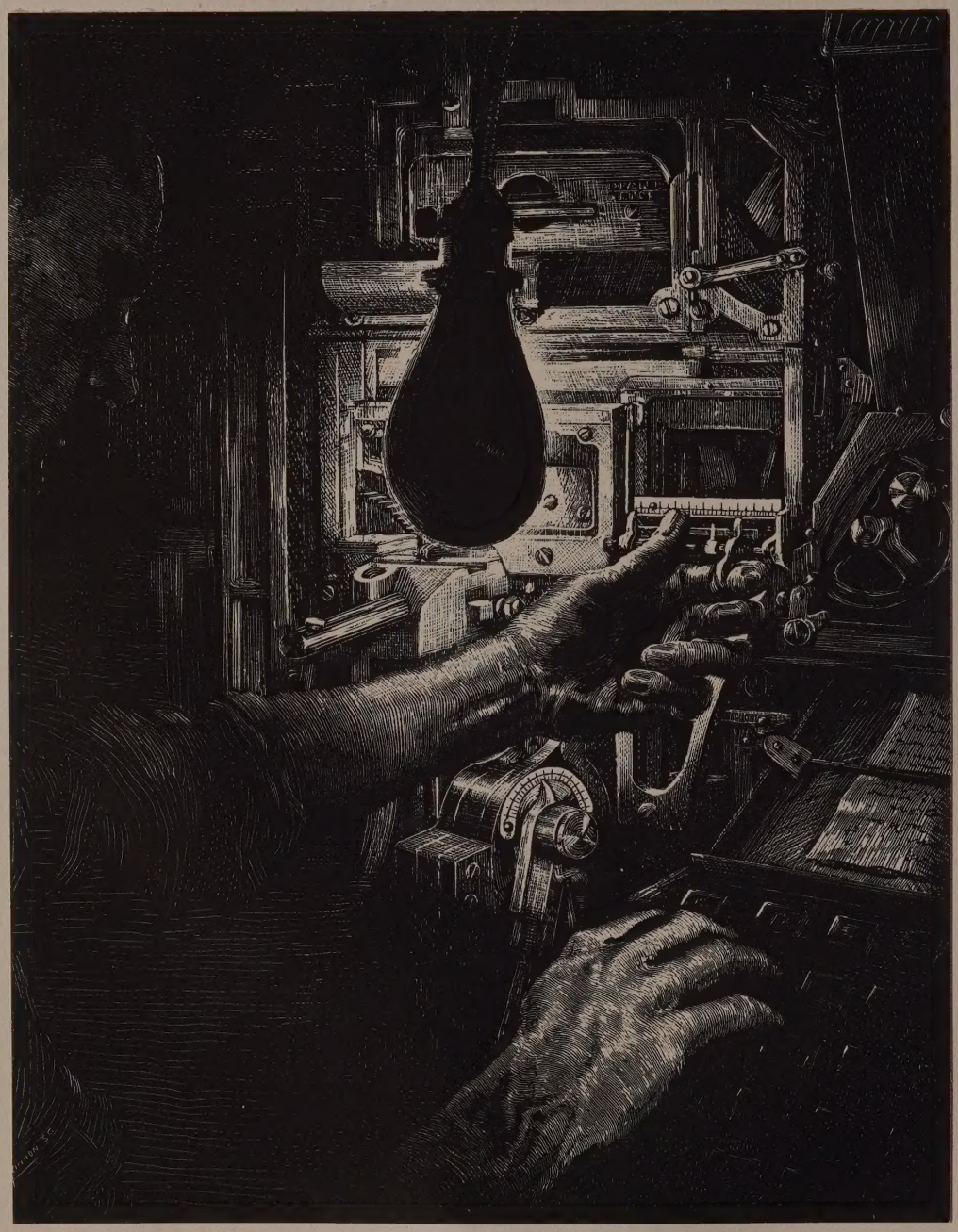

"The Hand That Keeps the World Informed"

The

MANUAL OF LINOTYPE TYPOGRAPHY

Prepared to aid Users and Producers of Printing in securing Greater Unity and Real Beauty in the Printed Page

Typographical Plan and Critical Comment by
WILLIAM DANA ORCUTT
in Co-operation with
EDWARD E. BARTLETT
Director of Linotype Typography

Mergenthaler Linotype Company
Brooklyn, N. Y.

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THE MERGENTHALER LINOTYPE COMPANY
BROOKLYN, N. Y.
Printed and bound in the United States of America
by the Plimpton Press, Norwood, Massachusetts
Composition by the Bartlett Orr Press
New York

THE PURPOSE OF THIS BOOK

THIS MANUAL OF LINOTYPE TYPOGRAPHY HAS been prepared to demonstrate the possibility of producing upon the Linotype machine a high quality of work without increasing the cost of the production. A piano, no matter how perfect in workmanship and tone, yields to the performer a quality of music equal only to the composer's genius and the ability of the artist. The same is true of the Linotype machine. Mechanically, the Linotype is capable of producing the best in typography—artistically, it is limited to the ability of the man who lays out the copy and the skill of the operator.

The staffs of many printing offices lack any one with sufficient technical knowledge and creative feeling to originate pages beyond the commonplace. As a result, the output suffers from uninspired monotony, and there is nothing to attract new business, or to develop old customers into larger users of print.

In other printing offices, no attempt is made to create even commonplace pages. Instead of this, books and catalogues already issued are used as models and copied bodily. Unfortunately, the type pages so imitated are frequently inferior, or, at best, the imitation is only an imitation, because the imitator has not grasped the principles which make the original design good. This Manual of Linotype Typography places before this class of printers pages based on the best typographic standards of today, presented with the greatest possible variety in order to promote versatility, and accompanied with explanatory remarks. Thus the composing-room force has opportunity to copy something really good and to do it with understanding.

For those printing offices which possess their own typographic experts, such a collection of typographic examples will, it is believed, be an added inspiration, giving assistance and suggestion to much of their own creative work.

By deliberate purpose a considerable proportion of the Manual is devoted to so-called Book Pages. For our standards of kind and character of commercial printing we may confidently look to those standards which are set for fine book-printing. An understanding of this fact is especially valuable to the creative designer of an illustrated catalogue, who has to deal with the substitution of illustrations for type. With full realization of the problems raised by the matter of illustration, it still must be insistently repeated that, whether the pictures be illustrations for a book of fiction, or reproduction of mechanical objects, or any other of the numerous subjects that the artist may be called on to handle, the same standards of spacing, margins, relations of type and ornament which go to make up the Book Ideal apply equally to the commercial catalogue. Any picture or illustration introduced into a page that preserves the canons governing the book, is in good taste. In other words, those commercial catalogues which are most successful are those built upon book standards.

The descriptions and comments that accompany the various examples have been prepared with great care to give accurate and suggestive information to the printer making use of the models. He can find here the page containing the greatest number of words the given area will contain, as well as the page required by the slight manuscript which the publisher desires to extend to the dignity of a real book. He is shown the proper treatment of his front pages, and why.

He can visualize decoration properly combined with the types best adapted to go with it. Each design is so indicated that the printer can obtain it from the Mergenthaler Linotype Company, and in this way produce the identical result. The type faces shown are the standard series common to most Linotype offices, with particular attention given to harmonious combinations which greatly extend the versatility without adding to cost of equipment.

In fine, this volume is issued as an additional equipment which shall contribute to the working force of printing offices ideas that will enable them to utilize the full efficiency of the Linotype machine. These establishments whose men have grasped the possibilities and values of Linotype Typography, as tangibly expressed in this Manual, are in a position to combine beauty with their types, and to make of it the greatest profit-bringing factor of today.

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NOTES ON TYPOGRAPHIC ARRANGEMENT

DESIGNERS WHO ARE conversant with the best examples of every age of printing, have produced the type faces and their accompaniment of decorative material which are made available by Linotype Typography. They have reproduced, adapted, and devised the elements and grouped them into a complete typographic system for every user of a Linotype machine.

The selection of a typographic dress involves knowledge of the styles and periods in decorative design. To arrange the various elements which are to comprise a given scheme necessitates that ability commonly termed "good taste," by which is meant an instinct for the determination of spaces and the grouping of type, decorations, illustrations and white paper so that the result will be harmonious. This end has been achieved when the completed printed product can be examined critically without feeling the need to change any detail: the shape of the page, the proportion of its margins, the spacing of type groups, the selection of decorative elements, the placing and treatment of illustrations, or the color or tone of any portion of the whole.

MARGINS

The most dominant feature of a piece of printed matter is its margins. These may be variously composed, but in any one book, booklet, pamphlet, or circular, complete unity in margin treatment is imperative.

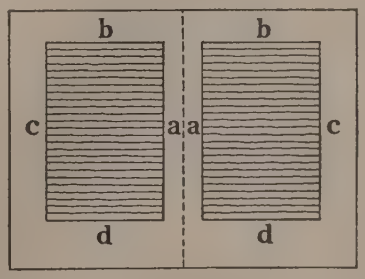
The book proper, requiring the most formal treatment of margins as a problem of design, is considered as a pair of facing pages which make a unit. Established custom places the facing blocks of type well up on the paper, giving ample bottom margin. Disposition of the remaining spaces, to secure pleasing relationship, results in margins which, on the single page, progress in width in the following order:

a. Back margin, narrowest.

b. Head (or top), equal to back or slightly wider.

c. Front (or outer), still larger.

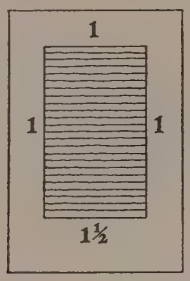
d. Foot (tail or bottom), widest.



Book margins

The most liberal use of wide margins characterizes luxurious and formal work. At the other extreme, very narrow margins denote an effort to secure the utmost possible use of the page for type, as in a price-list or the like,

in which luxury has been sacrificed to commercial purposes.

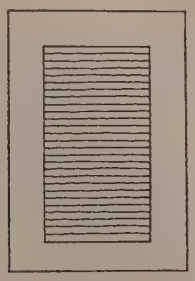


The single page

The placing of type on a single page or leaf usually calls for equal margins at the top and sides, with a slightly wider margin at the foot.

The margin as a frame

When the margin is so narrow that it becomes merely a white border around the page, a uniform width may be used.



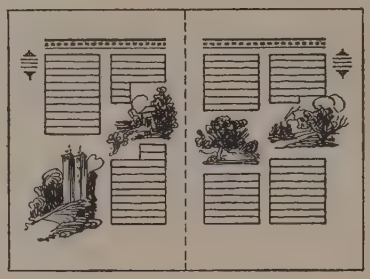
Never this margin scheme

But the page, for any purpose, must never have its widest margin at the head. Such a condition outrages the established feeling that the type hangs pendant from the top of the page—it is not to be piled up heavily upon the bottom.

With type alone, the marginal treatment established to fit the purpose and size of the book is followed without the slightest divergence throughout. The introduction of illustrations often complicates the problem, but,

Illustrations restricted to type page

if the marginal scheme is steadfastly held, illustrations are merely so many masses confined to the limits of the type page. It is needless to add that used even thus formally they add interest to the appearance of the book, breaking the monotony of the solid type pages.



Illustrations extending into margins, but retaining the margin scheme

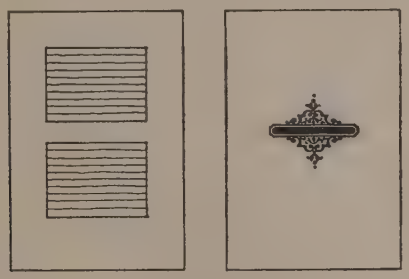
To secure further variety in the illustrated book, catalogue, or lesser work, illustrations may extend into the marginal space as vignettes or pleasingly planned irregular shapes. In this case it is necessary to maintain carefully the general effect of unity in the marginal scheme by continually emphasizing the contour and position which the normal type page would occupy under similar conditions. It is sometimes necessary to adopt two margin plans: one for the type-page, and the second

for the illustrations. In this case, the same rigid adherence to the plans insures unity in the resulting book.

Thus, particularly in the matter of margins, the Book Ideal dominates the designing of all other forms of printed matter, especially that rather difficult problem, the modern illustrated catalogue, but under any conditions, if pictures or illustrations do not violate the margin rule dominating the scheme of which they are a part, they will be acceptable.

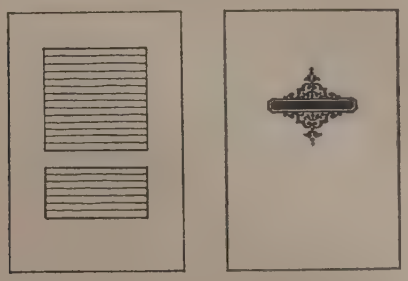
PROPORTION

The relationship of various sizes, both of single type lines, masses of type or illustration, and dimensions of pages, involves proportion. Equal masses of type, or the division



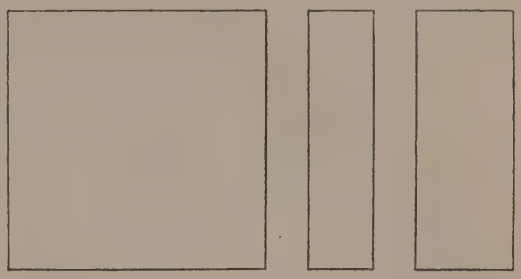
Uninteresting equal areas of type and space

of space into equal parts, or the use of equal dimensions, rarely achieves a pleasing effect. The eye prefers variety in the shapes and masses which form the book.



Pleasing variation in area of type and space

The amount of variation in size that will contrast most agreeably with the undesirable equality of masses is determined by good proportion. The designer or skilled typographer needs no formula or ratio of proportion to determine such relationship—his taste and judgment are sufficient. But to guide those less experienced, various rules have been given, derived from the measurement of the work of many designers and architects of all periods of artistic activity. These rules vary in their



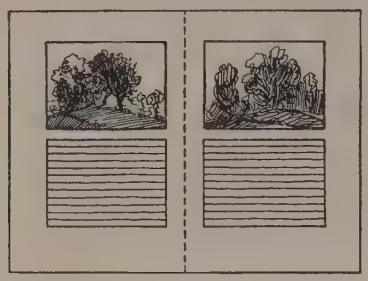
Square or very narrow shapes usually uninteresting

exact numerical expression of the most agreeable proportion, but they may be approximated in the simple proportion of 3 to 5 (the mathematical solution of the matter is this: the smaller part is to the larger as the larger is to the sum of the two, which results in the expression 1 to $\sqrt{2}$ or 1 to 1.418).

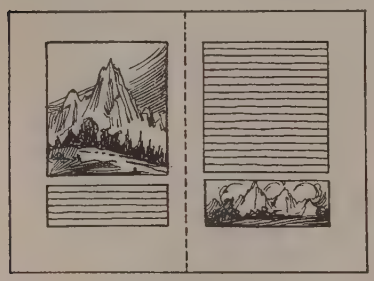
More pleasing shapes approximating 3 to 5 in proportion of width to height

Good proportion is important at the start in planning the shape of the page.

Agreeable proportion of masses of type and illustrations becomes a further essential.



Unattractive equal masses of type and illustration



Pleasing proportion between type and illustration

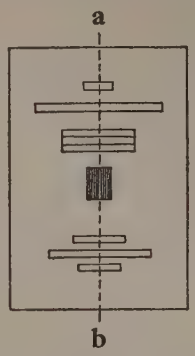
BALANCE

Within any definite space, the critical observer measures the attraction of the various masses of type, illustration and decoration arranged therein. If there is no desire to move any of the masses, then a state of balance exists. Thus balance is an apparent condition of equilibrium between the various masses of a design. The application of this principle is particularly important in pages containing several groups, and always in display pages.

SYMMETRY

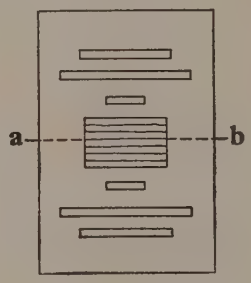
When a design is so arranged that a straight line will divide it into halves, which would superimpose if the one were folded over on the other, then that design is symmetrical with respect to the dividing line.

While most title pages and all similarly arranged designs are formally balanced on their vertical axis, it is very rare that a page is balanced on its horizontal axis. Such a condition, which could never be tolerated,



This page is symmetrical with respect to its vertical axis, the line ab, *which divides the type masses centered upon it*

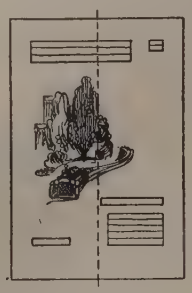
would mean that the lower half of the type page would exactly duplicate the upper half, but in reversed arrangement.



*Page symmetrical on its horizontal axis (*ab*), uninteresting in design and rarely demanded by copy or illustrations*

VARIETY

The direct opposite of symmetry is a condition produced by unequal masses irregularly



Variety produced in a page by balance of irregular shapes across its vertical axis. This page is not symmetrical on any axis

placed with respect to the axis of the page. This scheme of arrangement is often more pleasing than formal balance, and so lends itself to pages containing many illustrations and to displayed advertisements.

MOTION

A page of varied arrangement is frequently so planned that the eye is led from spot to spot in predetermined sequence. This quality of motion is used to emphasize parts of copy progressively so that the message may be conveyed in its logical order. By thus determining the path of the eye the casual glance of the reader is arrested and directed. Such use of the term "motion" is quite distinct from the pictorial representation of moving objects.

Many years ago Hogarth discovered the application of "the line of beauty" in the composition of the picture, of which this idea has been practically applied to the page design.

Page arranged to make the eye follow a definite path through type and illustration

SHAPE HARMONY

A feeling of unity or common relationship in the general shapes in a page produces shape harmony. This applies not only to the contours of type masses and illustrations, but also to type itself. A condensed type is not harmonious on a wide horizontal page, nor an extended type on a narrow vertical page.

CONTRAST

In displayed pages the variations of size of type and their material are important in securing contrast and emphasis. Judicial use of white space plays an equal part.

CONTRAST

Emphasis secured by isolation in a field of white

CONTRAST
of large and small sizes
of type set in a single
rectangular block form

CONTRAST
secured by the
placing of spots
for variety

The three illustrations above indicate the simplest phases of this important element in typography.

With a single font of type skilful spacing and indention will accentuate the contrast in form of the roman capitals and lower case, the small capitals, and the italic upper and lower case. Subtle contrasts of type sizes require careful study, particularly to realize the value of headings and captions in sizes smaller than the body type. Note the type dress of this chapter.

THE ANATOMY OF THE BOOK

THE EXPERIENCED designer is familiar with the successive parts of a complete book. All less formal embodiments of the book idea have some of these parts, and their position in the whole scheme should be governed by the traditions of the book proper.

In order to leave complete freedom as to number of pages, the favorite custom is to number the text pages in arabic folio numbers, beginning with 1. The front pages are then numbered with roman folios, and thus it makes no difference with the body how many or few front pages are finally found necessary.

The typographical treatment of front matter and chapter pages throughout the book must be in perfect harmony, whether the treatment is simple typography or calls for elaborate embellishment. The character of the book is largely decided by what is done in this respect, and the intelligent designer fully realizes its importance and the chance thus given him for distinguished work.

The following summary gives these parts in proper sequence, and the nature of each.

BASTARD TITLE

(always a right-hand page)

Now-a-days this page (often miscalled "Half Title") is used merely because custom demands the familiar resting place for the eye in advance of the Title Page. It should never be omitted in work of any pretension to style and quality, and it should never be made unduly prominent by decoration or other treatment. Conventional dignity is the safe note for this page in the book.

ADVERTISING CARD

(always a left-hand page)

If an Advertising Card or other similar announcement is required, it must be typographically a part of the book, no matter what the client's style in his advertising typography may be. If a customer has a special or unique form of advertising, and insists on its use, the printer should inform him that it conflicts with the harmony of the book to do so.

THE TITLE PAGE

(always a right-hand page)

The Title Page gives the reader his sense of the whole book's quality. It must, therefore, be as nearly perfect as may be. Its first essential is that the eye shall read instantly the three important facts that it has to tell: the title of the book, the name of the author, and the imprint. In the case of a business volume this means, the merchandise or business subject, the name of the business house, and the address or addresses. The typography must make these three divisions clear at a glance. There must be as little else on the title page as possible. Everything that can be left out is an aid to quality. The principle of the page is that it is an announcement of the book's contents and that it should not go beyond a very few display lines. It is the door to the house. White space is of the greatest value in this part of the book. If decoration is used, it must never be made more important than the type lines. The use of different faces of type is almost always bad, and success is obtained only occasionally by a genius. So important is harmony that it is not safe even to combine lines of capitals and lower case letters, except after careful planning and with assured understanding and talent.

COPYRIGHT

(always a left-hand page)

The Copyright of the volume should be placed a little above the center of the page. The best taste calls for caps and small caps, or small caps alone. It is customary to use

the bottom of this page for the printer's imprint or the international requirement, "Printed in the United States of America," or both, but the size of page must be considered.

DEDICATION

(always a right-hand page)

The character and purpose of the Dedication dictates that its treatment must always be formal. The "monumental" style is appropriate and correct. Small caps are the best. The Dedication must always be a right-hand page. Its reverse must be left blank.

PREFACE

(always a right-hand page)

A Preface that has simply the ordinary character usual to most prefaces should be set in the same size of type as the body of the book, and in the same face. For any preface of unusual importance, the page may be double-leaded, or set in a type one size larger than the body. If the book has both Preface and Introduction, the Preface may be set in italics to mark the distinction. Italics may also be employed if the Preface has been written by a person other than the author. In this case, however, the Preface should be placed after the Contents and the List of Illustrations; not before.

CONTENTS

(always a right-hand page)

The Contents or Table of Contents, filling as many pages as necessary, follows the Preface. The quality of this part of the book-job depends on the little niceties of spacing, margin, and proportion of white space to type which are too often ignored, even in otherwise pretentious books. The Contents pages are almost as important as the Title Page in establishing a sense of quality.

THE LIST OF ILLUSTRATIONS

(always a right-hand page)

The List of Illustrations follows the Contents pages, but no matter where the Contents finish, the List of Illustrations must begin on a right-hand page. Obviously its typographical style must be the same as the Contents.

INTRODUCTION

(always a right-hand page)

The Introduction follows the List of Illustrations, and its composition should be in the same size and face as the body of the book. Any typographical distinction between Preface and Introduction should be limited to the former, as stated under "Preface." Authors are not always clear in their understanding of the difference between a Preface and an Introduction. Their Introduction often is really a Preface, and should be so entitled and placed in the book accordingly. The Preface is the author's personal remarks to the reader, and these may be of any character, treating of any subject. The Introduction, on the other hand, should treat specifically of the subject of the book, and should contain only statements of direct bearing and importance.

HALF TITLE

(always a right-hand page)

As the Bastard Title always precedes the Title Page, so the Half Title always precedes the first page of the text—the page which carries the title of the book at its top. The Half Title must always be on the right-hand page immediately preceding this page, and it should consist of not more than the title of the volume. Half Titles may run through a book before various divisions.

Those sections of a book which follow the text must be treated with the same typographic care as the pages which precede the text. These sections are usually as follows:

APPENDIX

(always a right-hand page)

This should be set in the same face as the text, but in one size smaller type. If the text ends on the left-hand page, a Half Title should be thrown between the text and the Appendix.

GLOSSARY

(preferably a right-hand page)

The size of type used for the Glossary depends wholly upon its nature, but it usually is two full sizes smaller than that used in the text of the volume. A Half Title should also be thrown in before the Glossary, if the text ends on the left-hand page.

BIBLIOGRAPHY

(preferably a right-hand page)

The comments made under "Glossary" apply equally to the Bibliography. The combination of titles of books and the names of authors offers an attractive opportunity for artistic treatment (see page 199).

INDEX

(always a right-hand page)

If the text ends on the left-hand page, a Half Title should be thrown in before the Index. The type used for the Index is usually 8 point size set in double column. There is so much difference in the way the index entries read that great care should be exercised to select a model which will fit the particular case in hand (see page 204).

EFFICIENCY

THERE is most certainly but one road to efficiency for the designer, for the weaver, for the printer, or for the modeler. Their common object is a familiar mastery of ornamental art, in order that they may apply it to the utmost advantage to their respective pursuits. In early stages of manufactures, it is mechanical fitness that is the object of competition. As society advances, it is necessary to combine elegance with fitness; and those who cannot see this must be content to send their wares to the ruder markets of the world, and resign the great marts of commerce to men of superior taste and sounder judgment, who deserve a higher reward.

WORNUM

(18 Point Old Style No. 1, solid)

slowly discovered the secret of the punch, matrix, and mold, would show little veneration, we imagine, for these clumsy relics of their ignorance, and so value them only as old lead, to be remelted and recast by the newer and better method. But though no relic of these primitive cast types remain, we are happily not without the means for forming a judgment respecting some of the very earliest types of the more finished school of printers. In 1878, in the bed of the river Saône, near Lyons, opposite the site of one of the famous Fifteenth Century printing houses of that city, a number of old types were found which there seems reason to believe belonged once to one of their presses, and were used by the early printers of Lyons. They came into the hands of M. Claudin, of Paris, the famous typographical antiquary, who, after careful examination and inquiry, has satisfied himself as to their antiquity and value as relics of the infancy of the art of printing. With regard to the points of interest to be observed in these venerable relics of the old typographers, the faces of the type called for special mention. Here it is found that there exist traces in most of the letters of the "shoulders" of the body having been tapered off with a knife or graver after casting, so as to leave the letter

CRITICAL COMMENT

THESE pages show a departure from the standard proportions. To do this successfully the margins ought to be considered most carefully. Experiments show that this shape of page requires extra leading, and is not successful where the subject matter requires condensation.

Style is given the type page as much by its proportions as by the arrangement of the type. The "lines" of a page are as important as those shown in a yacht or in the cut of a garment.

The margins shown here are for 25 x 38 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

MATRICES

TURNING once more from type-casting appliances to the early types themselves, we are enabled, thanks to one or two recent discoveries, to form a fairly good idea as to their appearance and peculiarities. We have previously stated that, with reference to the traditional perforated wooden types seen by certain old writers, the probabilities are that, if all these were the genuine relics they professed to be, they were model types which were used for forming moulds upon, or for impressing into matrices of moist clay or soft lead. We have also considered it possible, in regard to types cast in the primitive sand or the clay moulds of the rude school, that to *overcome the difficulties* incident to irregular height to paper, uneven bodies, and loose locking up, the expedient may have been tried of perforating the types and passing a thread of wire through each line, to hold the intractable letters in their place. This, however, is simply conjecture, and whether such types existed or not, none of them have survived to our day. Their possessors, as they

SPECIFICATIONS

OVER-ALL SIZE: 23 x 43 picas.
TYPE: 14 Point Old Style No. 1.
LEADING: 3 point.
CHAPTER TITLE: 18 Point Old Style No. 1 caps, interspaced.
RUNNING HEAD: 14 Point Old Style No. 1 caps.
FOLIO: 14 Point Old Style No. 1 figures, bracketed.
INITIAL: 36 Point Caslon (hand).
DECORATION: Adam Series, 24 point, No. 856.
NUMBER OF WORDS TO FULL PAGE: 224.

(6 Point Old Style No. 1, 2 point leaded)

over only. It will not do to read them out. I could never listen to even the better kind of modern novels without extreme irksomeness.

A newspaper, read out, is intolerable. In some of the Bank offices it is the custom (to save much individual time) for one of the clerks—who is the best scholar—to commence upon the *Times* or the *Chronicle* and recite its entire contents aloud, *pro bono publico*. With every advantage of lungs and elocution, the effect is singularly vapid. In barbers' shops and public-houses a fellow will get up and spell out a paragraph, which he communicates as some discovery. Another fellow with *his* selection. So the entire journal transpires at length by piecemeal. Seldom-readers are slow readers, and, without this expedient, no one in the company would probably ever travel through the contents of a whole paper.

Newspapers always excite curiosity. No one ever lays one down without a feeling of disappointment. What an eternal time that gentleman in black, at Nando's, keeps the paper! I am sick of hearing the waiter bawling out incessantly, "The *Chronicle* is in hand, Sir!"

Coming into an inn at night—having ordered your supper—what can be more delightful than to find lying in the window-seat, left there times out of mind by the carelessness of some former guest—two or three numbers of the old Town and Country Magazine, with its amusing *tête-à-tête* pictures—"The Royal Lover and Lady G——;" "The Melting Platonic and the Old Beau,"—and such-like antiquated scandal? Would you exchange it—at that time, and in that place—for a better

CRITICAL COMMENT

THE regular old-style face has stood for years the test of competition from later design, and has outlived them all in popularity. At one time type-founders became so fully convinced that old-style type would never again be used that many of them destroyed their matrices.

For an ordinary book there is no occasion to "dress" the page, as its own caps dominate the lower case, and produce pages of excellent appearance. If, however, one desires to produce an effect out of the ordinary, an excellent combination is that which is shown here, using the Bodoni face in connection with the Old Style No. 1. The first page of the book may be made attractive by a single line of decoration, if desired.

(6 Point Old Style No. 1, 2 point leaded)

Books and Reading

SHALL I be thought fantastic if I confess that the names of some of our poets sound sweeter, and have a finer relish to the ear—to mine, at least—than that of Milton or of Shakespeare? It may be that the latter are more stale and rung upon in common discourse. The sweeter names, and which carry a perfume in the mention, are Kit Marlowe, Drayton, Drummond of Hawthornden and Cowley.

Much depends upon *when* and *where* you read a book. In the five or six impatient minutes, before the dinner is quite ready, who would think of taking up the Fairy Queen for a stop-gap or a volume of Bishop Andrews' sermons?

Milton almost requires a solemn service of music to be played before you enter upon him. But he brings his music, to which, who listens, had need bring docile thoughts, and purged ears. Winter evenings—the world shut out—with less of ceremony the gentle Shakespeare enters. At such a season the Tempest, or his own Winter's Tale——

These two poets you cannot avoid reading aloud—to yourself, or (as it chances) to some single person listening. More than one—and it degenerates into an audience. Books of quick interest, that hurry on for incidents, are for the eye to glide

SPECIFICATIONS

OVER-ALL SIZE: 26 x 44 picas.
TYPE: 12 Point Old Style No. 1.
LEADING: 6 point.
TITLE: 36 Point Bodoni caps and lower case.
RUNNING HEAD: 14 Point Bodoni italic caps.
FOLIO: 14 Point Bodoni roman figure.
INITIAL: 60 Point Caslon Old Face (hand).
DECORATION: Adam Series, 24 point, Nos. 851 and 852.
NUMBER OF WORDS TO FULL PAGE: 270.

The margins shown here are for 25 x 38 paper (untrimmed)

(6 Point Old Style No. 1, 2 point leaded)

BEGINNINGS OF PRINTING

pamphlets. Thus, "by a Satanick irony" of events, they so aroused appetite for print in Boston that the newspaper press was born. And if it was not born with hoofs and a tail, it was surely born with teeth.

The Franklins, among others, looked out for that. Benjamin Franklin was only fifteen years old when his brother James published the *New England Courant,* but he wrote some little things for it that made far-seeing Increase Mather utter the devout fear that "tho' but a young man, he may be speedily called before the Judgment Seat." Further reflecting out loud before the public on the *Courant,* its ways, he came to the conclusion that to it "Awful Judgment will come on S and the Wrath of God, and no remed

Dr. Mather expired (from apoplex after he had expressed this pious belie to say hope). It was as well for his mind that he did not have to live th following fifty years of Boston journa

2

CRITICAL COMMENT

IN small volumes character is sometimes secured by using a type for chapter titles, running head, etc., which dominates the text type. For this purpose the Bodoni caps are exceedingly effective. Note the strength of the 6 point caps in the chapter head.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 30½ picas.
TYPE: 11 Point Old Style No. 1.
LEADING: 4 point.
TITLE: 14 Point Bodoni roman caps, interspaced.
CHAPTER TITLE: 6 Point Bodoni roman caps.
RUNNING HEAD: 12 Point Bodoni roman caps.
FOLIO: 11 Point Old Style No. 1 roman figures.
DECORATION: Adam Series Headpiece, X-1463.
NUMBER OF WORDS TO FULL PAGE: 176.

(6 Point Old Style No. 1, 2 point leaded)

THE BEGINNINGS OF PRINTING

I

IN NEW ENGLAND

THE attitude of the Mather brothers toward newspapers was temperate rather than enthusiastic. In their milder moments they considered them the personal work of Satan. But they believed in the liberty of the press providing that nobody except themselves were permitted to print anything. Acting on this sound principle, they issued pamphlets to tell their fellow-citizens everything that was Absolutely So.

Owing no doubt to the well-known sweetness of the Mathers' literary style, the Mathers' pamphlets instantly made it impossible for other earnest Boston gentlemen to eat or sleep until they have been answered. The Mather brothers hurled the answers back in the form of more

1

CONTENTS: *Set in 11 Point Caslon Old Face italic lower case and 14 Point Bodoni caps.*

TITLE: *Set in 18, 21 and 24 Point Caslon Old Face italic lower case; Rules, 2 Point Matrix Slides Nos. 301 and 401; Decoration, Adam Series, X-1459.*

(10 Point Old Style No. 1, 2 point leaded)

CONTENTS

	PAGE
I	
The Lure of the Manuscript	13
II	
The Discovery of Movable Type	27
III	
The Gutenberg Bible	49
IV	
The French School	67
V	
Aldus, the Italian Masters . .	81
VI	
of the Elzevirs	103

The Beginnings of Printing

Reflections of

Ernest Lee Hamilton

Privately Printed

CASLON *italic lower case in sizes larger than 18 point is exceedingly decorative in its design, and makes an attractive title page. Be careful not to combine lines of lower case and caps in the same title.*

(10 Point Old Style No. 1, 2 point leaded)

the modern newspaper, and it was from newspaper editors and proprietors that encouragement was, in the first place, sought.

Within a decade the Linotype transformed the Composing Rooms of the newspapers of the world, and had it done no more than this, had its mission ended there, it would still have proved itself one of the most striking inventions connected with the Printing Art.

But Mr. Philip T. Dodge and his associates, who now had its fortunes in charge, had a larger outlook concerning the future of the Linotype. Convinced that there was a place for it in the offices of the Book and Magazine publishers as well as Commercial or Job Printers, they realized that it must be artistically, as well as mechanically, competent to aid the Printer who wished to follow the noblest traditions of his Craft.

So a two-fold process of evolution has been in constant progress.

So on the one hand the Printer and Con
been learning the possibilities and capa
newest of aids to manual dexterity, while
those who have assumed the inventive ma
genthaler have been consistently endeavor
prove this new tool in accordance with
needs. This evolutionary process is per
ended, but in the newest model of M
Linotype the Printing World has at its
Mechanical Compositor which is responsiv

CRITICAL COMMENT

FOR the ordinary book, there need be no necessity for "dressing" the page, for the type carefully composed, with the page in proper proportions, is decoration enough. Sometimes, however, there is a demand for some touch which will take the page out of the regular line. These pages would still stand if the decorations were eliminated.

Caslon caps are shown here in display, as the old-style caps themselves do not possess weight enough to dominate the lower case.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 20 x 34 picas.
TYPE: 10 Point Old Style No. 1.
LEADING: 3 point.
TITLE: 18 Point Caslon Old Face roman caps with lower case italic.
CHAPTER TITLE: 12 Point Caslon Old Face roman caps.
RUNNING HEAD: 12 Point Caslon Old Face roman caps, interspaced.
FOLIO: 10 Point Old Style No. 1 roman figures, bracketed.
RULE: 2 Point Matrix Slide No. 404.
INITIAL: 84 Point Adam Series, X-1453.
DECORATION: Adam Series Headpiece, X-1449.
NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Old Style No. 1, 2 point leaded)

EVOLUTION *of* COMPOSITION

THE LINOTYPE

WHEN William Caxton sent out to the world his "Recuyell of the Histories of Troye," the first book ever printed in the English language, he added a note expressive of his amazement that all the copies had been begun upon one day and all finished up on another day.

Four centuries and a half have passed since Caxton thus voiced his astonishment, and one cannot refrain from speculating as to his comment were he to be shown a book as large at least as his "Recuyell," begun and finished on one and the same day.

That such a feat is possible is entirely due to the invention of the Linotype, and yet speed of operation is by no means the most noteworthy of the machine's accomplishments.

By its inventor, of course, the Linotype was primarily conceived as a revolutionary incident in the making of

ADVERTISING CARD: *Set in 11 Point Caslon Old Face caps and small caps; 10 Point Caslon Text; Rule, 2 Point Matrix Slide No. 403.*

TITLE PAGE: *Set in 11, 14, 18, 21 and 24 Point Caslon Old Face caps; Decoration, 24 Point Border No. 856.*

(10 Point Old Style No. 1, 2 point leaded)

By the Same Author

THE SONG OF OUR SYRIAN GUEST
THE LOVE WATCH
SAINT ABIGAIL OF THE PINES
THE SIGNS IN THE CHRISTMAS FIRE
THE SHEPHERD OF JEBEL NUR
NO ROOM IN THE INN
OUTSIDE A CITY WALL
PETER IN THE FIRELIGHT
ON THE WAY TO BETHLEHEM
T THE CROSSING WITH DENIS MCSHANE

THE EVOLUTION OF COMPOSITION

BY

WILLIAM B. SHAW

BEING A BRIEF SURVEY
OF THE DEVELOPMENT OF THE
LINOTYPE

A COMPOSITOR'S *skill is shown by his ability to combine sizes of type with blank space. The weakest point in the average volume is its title page, and the more simple its form the more likely it is to be inferior to the style shown in the text pages.*

(10 Point Old Style No. 1, 2 point leaded)

NEW YORK
PRINTERS PUBLISHING CO.
PUBLISHERS

Old Style Number One with Italics and Small Caps and 18 Point Old Style No. 1

6 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine IS NOT VERY GREAT, BUT IT IS AN OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANYTHING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY. GOOD HEALTH IS AN ASSET TO ANY LINOTYPE OPERATOR, AND

7 Point Old Style No. 1

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Italic and Small Caps

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8 Point Old Style No. 1

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Italic and Small Caps

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9 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

10 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY

11 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT

12 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the opera-

Italic and Small Caps

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regard-*ING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH, TO SECURE THE MAXIMUM OUT-

14 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

18 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator

NO other trade brings its craftsmen so naturally into direct touch with the greatest thoughts of famous men and women as that of the printer, and yet out of thousands who daily perform mechanical processes which go into the making of books a vast majority fail to embrace the opportunity to assimilate the learning which is unrolled before them. The fault lies more with the master printers than with the journeymen, for these employers have a wider horizon than their men; and if they regard their calling as nothing beyond that of business it is the natural sequence that workmen under them should do the same.

A shining example of what this opportunity can do is found in Benjamin Franklin's Autobiography. His father sent him to school at eight years of age. When ten years old he was taken home to assist his father in the tallow-chandler business, in which he worked for two years. At this point his father feared that he might run away to sea, such was the boy's interest in and longing for ships, so he apprenticed him to an older brother, who was the proprietor of a printing office.

(24 Point Old Style No. 7, solid)

Lines to Fanny

When every fair one that I saw was fair
Enough to catch me in but half a snare,
Not keep me there:
When, howe'er poor or parti-colour'd things,
My muse had wings,
And ever ready was to take her course
Whither I bent her force,
Unintellectual, yet divine to me;—
Divine, I say!—What sea-bird o'er the sea
Is a philosopher the while he goes
Winging along where the great water throes?
How shall I do
To get anew
Those moulted feathers,
Above, above
The reach of fluttering lo
And make him cover low
Shall I gulp wine No, tha
A heresy and schism,
Foisted into the canon la
No,—wine is only sweet
More dismal cares,—
Where shall I learn to get
To banish thoughts of th
Dungeoner of my friends
Where they were wreck'd
That monstrous region, v
Ever from their sordid ur
Unown'd of any weedy-h

4

CRITICAL COMMENT

THE Old Style No. 7 is especially adapted to poetry as its face is a size larger to the given body as compared with other old-style faces. This prevents lines from turning yet keeps the page readable.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 24 x 33 picas.
TYPE: 10 Point Old Style No. 7.
SIDE NOTE: 10 Point Antique No. 1.
LEADING: 3 point.
HEADING: 24 Point Old Style No. 7 caps, interspaced.
INITIAL: 24 Point Old Style No. 7.
FLORET: 18 Point Caslon Border No. 747
FOLIO: 10 Point Old Style No. 7.
NUMBER OF LINES TO FULL PAGE: 29.

(6 Point Old Style No. 7, 2 point leaded)

VERSES

To Fanny

I KNOW it—and to know it is despair
To one who loves you as I love, sweet Fanny!—
Whose heart goes fluttering for you everywhere,
Nor, when away you roam,
Dare keep its wretched home;
Love, love alone, his pains severe and many:
Then, loveliest! keep me free,
From torturing jealousy.

Ah! if you prize my subdued soul above
The poor, the fading, brief pride of an hour;
Let none profane my Holy See of love,
Or with a rude hand break
The Sacramental cake:

Let none else touch the just new-budded flower;
If not—may my eyes close,
Love! on their last repose.

Lines to Fanny

WHAT can I do to drive away
Remembrance from my eyes? for they have seen,
Ay, an hour ago, my brilliant Queen!
Touch has a memory. O say, love, say,
What can I do to kill it and be free
In my old liberty?

3

company of bibliophiles exemplified in their daily life the apostrophe which the pages of the Philobiblon give to books: "They are masters who instruct us without rod or ferule, without angry words, without clothes or money. If you come to them they are not asleep; if you ask and inquire of them, they do not withdraw themselves; they do not chide if you make mistakes; they do not laugh at you if you are ignorant. O books, who alone are liberal and free, who give to all who ask of you and enfranchise all who serve you faithfully!"

Not content with sharing his literary pos sions with his friends, Jean Grolier made point to become intimate with the authors wrote them, and with the editors and prin who issued them. Unlike other patrons of period, he perceived in the new invention printing the wonderful function which it bound to exercise in the development of world. Rejecting the narrower viewpoint wl its opponents cultivated, in order to prevent people from learning so much that they w become less subservient, Grolier established closest relations with those who were earne striving to establish the new-born art upor firm foundation.

It was natural that Grolier should be attra to Aldus Manutius and the interesting grou book-lovers who surrounded the master pri in his printing office at Venice. He was alw

CRITICAL COMMENT

VOLUMES which slip into one's pocket are gaining in popularity. This *format*, with a type like the Old Style No. 7, enables a publisher to condense his manuscript to the minimum number of pages without detracting from the legibility or the attractiveness of the page.

The margins shown here are for 33 x 38 paper (untrimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 36 picas.
TYPE: 11 Point Old Style No. 7.
LEADING: 2 point.
HEAD: 18 Point Scotch caps and lower case.
CHAPTER TITLE: 11 Point Scotch caps.
INITIAL: 30 Point Scotch.
RUNNING HEAD: 14 Point Scotch caps and lower case.
FOLIO: 11 Point Old Style No. 7, bracketed.
NUMBER OF WORDS TO FULL PAGE: 248.

(6 Point Old Style No. 7, 2 point leaded)

Jean Grolier Lover of Books

INTRODUCTION

SOME MEN give luster to books, some men receive luster from books. Jean Grolier should be included in both classes. Erasmus of Rotterdam wrote to him in the Sixteenth Century: "You owe nothing to books; but books will give you in the future a lasting glory." This was a prophecy well fulfilled for Jean Grolier, for although he held the important positions of treasurer for his kings in Milan and in France, and of ambassador at the Papal Court at Rome, his name has been handed down to posterity only from his love of books and from his liberal and intelligent patronage of the art of printing during his infancy.

Grolier was a book-lover rather than a book-collector, although the Grolier collection was justly famous. But the collector accumulated volumes from the love of acquisition; the book-lover not only collects the books, but wishes others besides himself to enjoy their precious contents. That is why the beautifully bound volumes of Jean Grolier bear the stamped impression of "Joan-Grolierii et amicorum." What he loved he shared with his friends, and together they enjoyed each Grolier book as one enjoys any other precious object. Together, this little

packs. . . . The chap-men thus became the purveyors of literature to the common people before libraries, bookstores, easy means of communication and modern methods of publication had made cheap books of a better grade accessible. They did their work effectively, and libraries and library commissions at the present day, in sending out traveling libraries, are beginning to adapt the chap-man's methods to their own ends."

So it developed that no more popular line of general merchandise was included in
the cheap, paper-covered p
five by three and one-half
eight to twenty-four pages, w
"chap-books."

These chap-books were poo
paper, and the illustrations
but they conveyed to the peop
craving for something which
lectual needs, information,
upon religious and moral to
biographical subjects, geogra
adventure, demonology and w
and criminology, social sati
proverbs, matrimony, odd cha
legendary romances, fairy sto
merical tales, song and jest b
riddles, ballads, street songs

SPECIFICATIONS

OVER-ALL SIZE: 23 x 36½ picas.
TYPE: 12 Point Old Style No. 7.
LEADING: 3 point.
HEADING: 24 Point Caslon Old Face.
CHAPTER NUMBER: 14 Point Caslon Old Face small caps.
CHAPTER TITLE: 14 Point Caslon Old Face small caps, interspaced.
INITIAL: 36 Point Caslon (hand).
RUNNING HEAD: 12 Point Old Style No. 7 caps, interspaced.
FOLIO: 12 Point Old Style No. 7.
NUMBER OF WORDS TO FULL PAGE: 210.

(6 Point Old Style No. 7, 2 point leaded)

THE ROMANCE OF THE BOOK

I

CHAP-BOOKS

MOST readers have general knowledge of what a chap-book is; a considerably smaller number have definite knowledge—and a very small proportion, even of book-collectors, realize their origin and how they came to be called "chap-books."

Before the days of railroads, the sale and distribution of merchandise depended entirely upon transportation by roadway or by individual on foot or horseback. The roads then were, during most of the year, in wretched condition, and human habitations so infrequent as to make the rider or driver along these roads, particularly if he carried a valuable cargo, an easy object of attack on the part of footpads or highwaymen. The nature of this itinerant selling on horseback or foot was such as to attract to it a class of men possessing peculiar characteristics, and striking personalities, who came to be known as "chap-men."

Mr. William C. Lane, in his introduction to the catalogue of the Harvard collection, says: "The chap-man traveled all over the Kingdom, visiting every town and hamlet; a considerable number of these little books . . . and broadside ballads could easily be carried in their

CRITICAL COMMENT

THE Caslon Old Face is most useful in dressing up the other old-style faces and the use of the small caps, interspaced, recalls those charming Aldine volumes of the late Fifteenth Century. Care should be exercised, however, not to interspace unless the type page is well leaded.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Old Style No. 7, 2 point leaded)

be supplied. His hand, Caxton writes, grew "weary and not steadfast" with much writing, and his eyes were "dimmed with overmoch lokying on the whit paper." So he turned to Colard Mansion, the printer of Bruges, and learned from him the newborn art, which he later transported into England. Thus he gave an impetus to learning and literature in the English language of far greater import than the original intention which prompted his efforts.

Aldus in Italy was insp
that by his printing he
Classics, which were in
lost to posterity, and by
the hands of the peopl
to think and act for t
wished to extend the i
that France might rece
achievement. Plantin, in
cerned to save the spiritu
Bible. Centuries later
England, wished to ma

CRITICAL COMMENT

COMPARE this 14 Point Old Style No. 7 with other old styles in the same size. It is unusually large—practically as large as the Modern series. This permits small manuscripts to be extended, and produces a page as legible as in the Modern, yet less utilitarian in its appearance.

The margins shown are for 33 x 44 paper (trimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 34½ picas.
TYPE: 14 Point Old Style No. 7.
LEADING: 2 point
HEADING: 14 Point Old Style No. 7 caps.
CHAPTER TITLE: 12 Point Old Style No. 7 caps.
INITIAL: 72 Point Caslon, X-1261; Second Color, X-1263.
RUNNING HEAD: 14 Point Old Style No. 7 small caps, interspaced.
FOLIO: 12 Point Old Style No. 7, bracketed.
NUMBER OF WORDS TO FULL PAGE: 168.

(6 Point Old Style No. 7, 2 point leaded)

THE FIRST ENGLISH PRINTER

I

THE IMPORTANCE OF WILLIAM CAXTON'S WORKS

NO more picturesque figure appears in the romantic history of the book than that of William Caxton, the first English printer; yet the rank of his work is lower than that of others who were less epoch-making because he was a contemporary of the Italian craftsmen, the master printers par excellence of the world. His name will always be associated with the art of printing, yet he devoted the greater part of his life to the business of merchandising, spent over thirty years a self-exile from his native country, first attracted broad attention by his translations from the French, and took up the trade of book-making near the close of his life because the demand for his literary work became greater than could

Old Style Number Seven with Italics and Small Caps

6 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANYTHING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY. GOOD HEALTH IS AN ASSET TO

7 Point Old Style No. 7

Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required

Italic and Small Caps

Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR

8 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

9 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. THE

10 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE

10½ Point Old Style No. 7

Much has been written regarding the necessity of keeping the Linotype in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum work

Italic and Small Caps

Much has been written regarding the necessity of keeping the Linotype in good order to obtain large output, but LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE

11 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING OPERATORS IN GOOD HEALTH

12 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE

14 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keep-

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY

24 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large out-

CASLON *versus* BASKERVILLE

CASLON'S only rival as a typefounder was John Baskerville, of Birmingham. Benjamin Franklin, in the following letter to Baskerville, explains in an amusing manner the difficulty even connoisseurs find in comparing the work of the two typefounders: "Let me give you a pleasing instance of the prejudice some have entertained against your work. Soon after I returned, discoursing with a gentleman concerning the artists of Birmingham, he said you would be the means of blinding all the readers of the nation, for the strokes of your letters, being too thin and narrow, hurt the eye, and he could never read a line

SPECIFICATIONS: *24 Point Caslon Old Face, 3 point leaded; Decoration, 96 Point Caslon Initial, X-1269; Second Color, X-1271. The decorative panel enclosing this page was built up with the following Linotype material: Beginning at the outside is a combination of 12 Point Border Nos. 1024, 1027 and 1028, followed by double Oxford Rule cast from 8 Point Matrix Slide No. 735. The next two units are cast from 3 Point Matrix Slide No. 406. The Oxford Rule forming the fifth and seventh units is from 6 Point Matrix Slide No. 516 with a unit composed of 18 Point Border No. 723 and Cornerpiece No. 723¼ between them. The inside unit which completes the pattern is cast from 6 Point Matrix Slide No. 1467.*

Amman, which was issued at Frankfort in 1568. The author, in the few lines which accompany the illustration, omits all reference to the process, but, from the wood-cut of the "Schriftgiesser" and his tools, we shall have occasion further on to draw some practical inferences in regard to early type-founding.

Whether Caxton, whose account of his first venture in the typographic art is contained in the prologue to the Third Book of "The Recuyell," made himself acquainted with the manufacture as well as with the use of his types there is no evidence to prove. He simply remarks, "Therefore I have practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte." If he only produced types and presses, and the requisite knowledge to control their use, it no doubt cost him a considerable sum. The probability is that his first two fonts were a strain upon his financial no less than his physical resources, for until his reputation

The Story of the Caxton Types

Chapter I

Early Type-casting

PERHAPS no part of the typographic art is hidden in more complete darkness than the early manufacture of the types. Considerable secrecy no doubt accompanied all the operations of the first printers, and was maintained down to a comparatively late period. Moreover, it was but natural that the results of the new art should hold a more prominent place in men's minds than the process by which those results were produced, and therefore, although printers and printing were often mentioned, we find nothing concerning the mechanical part of type-founding anterior to that curious little book of trades, with illustrations by Jost

CRITICAL COMMENT

THE popularity of little volumes which may be carried in the pocket suggests the *format* for these sample pages. The bold treatment of the opening page of the book gives character to the typography and interest to the book. By using large Caslon italic lower case in the running head the boldness of the opening page is echoed throughout the book.

The margins shown here are for 26 x 33 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 14 x 28½ picas.
TYPE: 10 Point Caslon Old Face.
LEADING: 3 point.
TITLE: 24 Point Caslon Old Face italic caps and lower case.
CHAPTER TITLE: 14 Point Caslon Old Face italic caps and lower case.
RUNNING HEAD: 14 Point Caslon Old Face italic caps and lower case.
FOLIO: 10 Point Caslon Old Face.
RULES: 2 Point Matrix Slide No. 403.
INITIAL: Decorative, 48 Point, X-1253; Second Color, X-1255.
NUMBER OF WORDS TO FULL PAGE: 180.

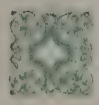
(6 Point Caslon Old Face, 1 point leaded)

A Typographical Romance

By

Paulus Aldus Manutius

Illustrated



The Printers Publishing Co.
Fourth Avenue & 49th Street
New York

TITLE PAGE: *Set in Caslon Old Face, 12, 14 and 21 point italic lower case with roman caps; 30 point italic with roman caps (hand); Rule, 8 Point Matrix Slide No. 735; 18 Point Border Nos. 752L and 752R.*

(10 Point Caslon Old Face, 2 point leaded)

COMPARE *this italic lower case title page with that on page 31, noting the different effect gained by the use of roman caps.*

(10 Point Caslon Old Face, 2 point leaded)

WILLIAM CAXTON

In history the only available works in English were the "Chronicle of Brute" and the "Polycronicon"; the latter Caxton carried down, to the best of his ability, to nearly his own time. It was, indeed, as a writer of history that Caxton was best known to our older authors, some of whom, while including his name among those of English historians, have overlooked the far more important fact that he was also England's prototypographer.

All reference to the literary forgery of Atkyns, who, in the Seventeenth Century, to support his claim to certain exclusive privileges of printing under the king's patent, invented the foolish story of the abduction, by Turnour and Caxton, of one of the Haarlem workmen and his settlement at Oxford in 1464, has here been pur whole account is so evidently false, so with the known facts in Caxton's histo often disproved in works on English needs no further refutation.

As to Caxton's industry, it was ma when most men begin to take life easi barked in an entirely new trade, but ad its general supervision and management have been light, the task of supplying h copy from his own pen. The extraordin printed matter, original, and translated has already been noticed; but there see that some of his works, both printed an been entirely lost. Of his translation of of Ovid," only Book XV has been pres be certain that Caxton never would hav

[5]

SPECIFICATIONS

OVER-ALL SIZE: 21 x 38 picas.
TYPE: 11 Point Caslon Old Face.
LEADING: 3 point.
RUNNING HEAD: 14 Point Caslon Old Face small caps, interspaced.
TITLE: 18 Point Caslon Old Face caps.
FOLIO: 11 Point Caslon Old Face roman.
HEADPIECE: Caslon Series, X-1275.
INITIAL: Decorative, 90 Point, X-1265.
NUMBER OF WORDS TO FULL PAGE: 350.

(6 Point Caslon Old Face, 1 point leaded)

CRITICAL COMMENT

HEAVY manuscripts, which require a condensed page containing a maximum number of words to keep the length of the volume within bounds, may be set with advantage in the 11 point size of the Caslon Old Face. Note the large number of words this page contains in proportion to its size, and yet how readable is the page in view of the matter crowded on it. This legibility is secured by extra leading.

The margins shown here are for 33 x 44 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

ADDRESSES AND DISCUSSIONS AT THE THIRD CONFERENCE ON EARLY PRINTED BOOKS

AS TRANSLATOR, editor, and author, Caxton has not received his due meed of praise. The works which he undertook at the suggestion of his patrons, as well as those selected by himself, are honestly translated, and, considering the age in which he lived, are well chosen. Romances, the favorite literature of his age, were Caxton's great delight,—and that not merely for the feats of personal prowess which they narrated, although no quality was more desirable throughout the Fifteenth Century, but rather, as he himself says, for the examples of "courtesy, humanity, friendliness, hardiness, love, cowardice, murder, hate, virtue, and sin," which "inflamed the hearts of the readers and hearers to eschew and flee works vicious and dishonest."

In poetry Caxton shows to remarkable advantage, for he printed all the works of any merit which then existed. The prologue to his second edition of the "Canterbury Tales" proves how anxious he was to be correct, and at the same time shows the difficulty he had in obtaining manuscripts free from error. The poetical reverence with which Caxton

[3]

CONTENTS PAGE: *Set in 9, 11 and 14 Point Caslon Old Face and 10 Point Caslon Text.*

TITLE PAGE: *Set in 11 and 18 Point Caslon Old Face; Decoration, Tailpiece, X-1277; 18 Point Border Nos. 752L and 752R.*

(10 Point Caslon Old Face, 2 point leaded)

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LABOR UNDER SCIENTIFIC
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ADDRESSES AND DISCUSSIONS AT THE THIRD CONFERENCE ON EARLY PRINTED BOOKS

THE BUREAU OF PUBLICATIONS
OF THE BIBLIOPHILE CONFERENCES
NEW YORK CITY, NEW YORK, U. S. A.

THE *blocked title page is effective when the balance of the lines can be secured without uneven spacing.*

(10 Point Caslon Old Face, 2 point leaded)

MOVABLE TYPES

lines, with a clear space between each character, the letters of the alphabet, and speculating as Cicero had speculated centuries before, on the possibilities presented by the combination in indefinite variety of those twenty-five symbols. Being a practical man as well as a theorist, we may suppose he would attempt to experiment on the little wood block in his hand, and by sawing off first the lines, and then possibly some of the letters in the lines, would attempt to arrange his little types into a few short words. A momentous experiment, and fraught with the greatest revolution the world has ever experienced! No question has aroused more interest, or excited keener discussion in the history of printing, than that of the use of movable wooden types as a first stage in the passage from Xylography to Typography.

Exactly how Gutenberg cast his typ
know. Mr. W. Young Ottley and other
that they were cast with a circular hole
shanks, so that when a line was assemb
string could be passed through so as t
securely in their place. It is noticeable
variation existed affected the type la
suggests facilities for support at top and
while only temporary protection was a
for the sides. At all events the evidence
has been gathered together all goes to pr
that there was a distinct handicap in the

CRITICAL COMMENT

THESE pages represent the reverse of the ordinary treatment in that the blank space is disregarded and the entire area of the type page is used. The rules preserve a uniform measure, and the use of caps in the first line of text on the chapter pages prevents the running head from too great dominance. This treatment is a modern adaptation of the old chap-book style.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33½ picas.
TYPE: 11 Point Caslon Old Face.
LEADING: 2 point.
CHAPTER NUMBER: 11 Point Caslon Old Face italic caps, interspaced.
RUNNING HEAD: 14 Point Caslon Old Face roman caps, interspaced.
FOLIO: 12 Point Caslon Old Face, bracketed.
RULES: 2 Point Matrix Slide No. 403 and 4 Point Matrix Slide No. 508.
FLORETS: 10 Point Border No. 223.
INITIAL: Decorative, 72 Point X-1261; Second Color, X-1263.
NUMBER OF WORDS TO FULL PAGE: 240.

(6 Point Caslon Old Face, 1 point leaded)

MOVABLE TYPES

CHAPTER II

CERTAINLY IT WOULD BE but reasonable to suppose that the first idea of movable type may have been suggested to the mind of the inventor by a study of the crude work of a xylographic printer, and a careful observation of the cumbrous and wearisome method by which his books were produced. The heavy toil involved in first painfully tracing the various characters and figures, reversed, on the wood, then of engraving them, and, finally, of printing them with the froterer, would appear, at any rate in the case of the many small school books for the production of which this process was so largely resorted to, scarcely less tedious than copying the required number by the deft pen of a scribe. And even if, at a much later period, the bookmakers so far facilitated their labors as to write their text in ordinary manner on a prepared paper, or with prepared ink, and thus transfer their copy, after the old manner of the Chinese, on to the blocks when once their work was done, their process would doubtless impress those who are possessed of any inventive genius with a deep sense of dissatisfaction and impatience. We can imagine him examining keenly the first page of an *Abecedarium*, on which would be engraved, in three

CONTENTS PAGE: *Set in 14 Point Caslon Old Face small caps and old style figures, and 12 Point Caslon Old Face italic caps; Rules, 2 Point Matrix Slide No. 403 and 4 Point Matrix Slide No. 508; Florets, 10 Point Border No. 223.*

TITLE PAGE: *Set in 8, 10, 12 and 18 Point Caslon Old Face; Decoration, 12 Point Border Nos. 1025 and 1026; Florets, 18 Point Border No. 716; Rule, 4 Point Matrix Slide No. 508.*

(10 Point Caslon Old Face, 2 point leaded)

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THE DISCOVERY OF MOVABLE TYPES

BY

ROBERT AMES BOOTH

THE PRINTERS PUBLISHING CO.

BOSTON NEW YORK CHICAGO

THIS *title and that shown on page 25 contain practically the same amount of copy, and are treated with slight variations; yet the effect secured by each is individual and distinctive.*

(10 Point Caslon Old Face, 2 point leaded)

Colard Mansion is now generally admitted to have been the first printer at Bruges, but of his history little is known. His name occurs many times in the old records still preserved in the municipal library, and always in connection either with his trade of fine-manuscript writer, or with the guild of St. John. The first time it appears it is written "Collinet," a diminutive of Collaert, from which Van Praet, his first biographer, thinks he was at that time under age. In 1450 "Collinet" received fifty-four livres from the Duke of Burgundy for a novel, entitled "Romuleon," beautifully illuminated and bound in velvet. This copy is now in the Royal Library at Brussels, and another copy, written in characters exactly like the types used twenty years later by Colard Mansion, is in the British Museum. Both the Seigneur de la Gruthuyse and the Seig Creveceur were his patrons; the former was at one time on such friendly and terms with Mansion, that he stood godf one of his children. It does not, however, that in later years, when poverty laid its hand on the unfortunate printer, any patrons came to his assistance.

From 1454 to 1473 the name of M found, year by year, as a contributor to t of St. John, the formation of which h already noticed. In 1471 he was "do dean, an office which he held for two yea expiration of which time he is suppose

CRITICAL COMMENT

FREQUENTLY a printer receives a manuscript which lends itself favorably to some special treatment, and these pages are submitted as a suggestion to cover such a case. Caslon Old Face type itself is always decorative, and the little florets in connection with the Oxford rules produce an effect without over-elaboration.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 picas.
TYPE: 12 Point Caslon Old Face.
LEADING: Solid.
TITLE: 14 Point Caslon Old Face italic caps.
CHAPTER NUMBER: 12 Point Caslon Old Face roman caps.
RUNNING HEAD: 12 Point Caslon Old Face italic caps.
FOLIO: 12 Point Caslon Old Face.
INITIAL: Decorative, 66 Point, X-1257; Second Color, X-1259.
DECORATION: 12 Point Border Nos. 1025 and 1026.
RULES: 4 Point Matrix Slide No. 508 and 2 Point Matrix Slide No. 401.
NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Caslon Old Face, 1 point leaded)

COLARD MANSION

II

BRUGES, the old metropolis of Flanders, offers many points of the greatest interest to the historian and the antiquary. In the Fifteenth Century it was the residence of the sovereigns of the House of Burgundy, and to its extensive marts resorted the most opulent merchants of Europe. There the arts, as well as commerce, were developed to a degree of excellence unequaled since the Augustan age, and even Paris was surpassed in literary and artistic treasures. Artists and craftsmen were consequently numerous, and those of them who were connected with the production of books were enrolled as a trade guild. And this pre-eminence is not immaterial to our inquiry, for William Caxton was not only for more than thirty years a constant resident in Bruges, holding for a considerable period a position of great authority, but in this city likewise took his first lessons in typography, and obtained the materials that were necessary for the introduction into his native country of the new art

INTRODUCTION PAGE: *Set in Caslon Old Face 12 point roman and italic lower case; Heading, 14 Point Caslon Old Face italic; Rules, 2 Point Matrix Slide No. 401 and 4 Point Matrix Slide No. 508; Florets, 12 Point Border Nos. 1025 and 1026.*

TITLE PAGE: *Set in Caslon Old Face 11 point italic, 9 point caps and small caps, 18 point roman caps; Rules, 2 Point Matrix Slide No. 401 and 4 Point Matrix Slide No. 508; Florets, 12 Point Border Nos. 1025 and 1026.*

(10 Point Caslon Old Face, 2 point leaded)

THE LIFE OF
COLARD MANSION

BY

ALEXANDER GREY BENNET

AUTHOR OF "THE STORY OF THE CAXTON TYPES"

NEW YORK

PRINTERS PUBLISHING COMPANY

INTRODUCTION

WHEN *Othello was about to end his troubled career he exhorted those in attendance,*

"I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice."

It has always seemed to me that in these few words Shakespeare formulated a guiding rule for all who would assume the responsibilities of

raphy, and upon this principle, there-
ollowing unvarnished tale has been
effery Amherst was human and, like
is, possessed faults as well as virtues:
would have been far less interesting.
ciates his name with the conquest of
d America connects it with an institu-
rning in the fairest region of New
t the man's personality has been ever
The ensuing pages may throw more
subject, and I confidently hope that
t to tell the truth, the whole truth,
g but the truth, may in no way tend
lustre of "a name known to fame in

THE *combination of roman and italic caps on the title page introduces variety without destroying the simplicity of treatment. Compare this with the all-roman-cap title on page 23.*

(10 Point Caslon Old Face, 2 point leaded)

but there were also other motives active; for while we examine the amount and the variety of the works issued it is suggested to us that the production of books was business, and thought of remuneration or profit, if not as keen as now, was lively. The men who produced the books produced such as were likely to sell, and thus we have important evidence of the tastes and demands of the time. More than this, we find what arbitrary mediæval power, civil, milit
to be published, and tha
as great as it is at presen

The new art could giv
priate first book than the
That was its first contr
1455, and a monumenta
for the great reason tha
the first printed Bible; i
of human invention, skil
the countless editions th
ing almost every conce
workmanship, cheapness
all attempts that have b
ments, it still remains v
durability, strength of p
lence of presswork mag
Compared with it, the g

SPECIFICATIONS

OVER-ALL SIZE: 22 x 33½ picas.
TYPE: 12 Point Caslon Old Face.
LEADING: 2 point.
TITLE: 30 Point Priory Text caps and lower case (hand).
RUNNING HEAD: 12 Point Caslon Text caps and lower case.
FOLIO: 12 Point Caslon Old Face.
RULES: 2 Point Matrix Slide No. 401 and 4 Point Matrix Slide No. 505.
INITIAL: 54 Point Caslon Old Face (hand).
NUMBER OF WORDS TO FULL PAGE: 260.

(6 Point Caslon Old Face, 1 point leaded)

The Earliest Books

IN order to understand and appreciate what was at first, and within a short period, accomplished by the art of printing, let us review what was done during the twenty-five years after the date of the first book printed from movable type in 1455.

We are to bear in mind that these years were in the Middle Ages, when mediæval ideas and practices of monarchy, feudalism and arbitrary rule were in full force, and when the Church of the Supreme Pontiffs at Rome, with all of its real or supposed repression, had unbroken power throughout the then civilized world. Not only was this period before the New World was known, and chiefly before it was even dreamed of, but also before much of the revival of art, at least in painting and sculpture or any considerable practice of engraving, and before the Reformation in religion, and the exercise of free thought had become apparent, or to any great degree even latent, forces. It was, indeed, an age despotic, warlike, disturbed.

Devout feeling and purpose, or fresh enthusiasm for the work of classic genius, caused much to be produced,

CRITICAL COMMENT

THE combination of text letter with Caslon Old Face or with other old-style faces produces a pleasing effect when carefully considered in execution. The extra weight of the text letter is relieved somewhat if set between rules, especially if the title is not sufficient to fill the entire length of the running head.

The margins shown here are for 33 x 48 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

CONTENTS PAGE: *Set in 14 Point Caslon Old Face roman caps and small caps, italic caps and lower case, and 8 point small caps; 12 Point Caslon Text; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide, special alignment, No. 505.*

TITLE PAGE: *Set in 30 Point Priory Text caps and lower case (hand), and 12, 14 and 21 Point Caslon Old Face; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide, special alignment, No. 505; Ornaments, 12 Point Border Nos. 1024, 1027 and 1028.*

(9 Point Caslon Old Face, solid)

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The Earliest Books

Their Significance

An Essay by

John Gutenberg, Jr.

Privately Printed

TEXT *letter is so decorative a type that it may be used in moderation with good effect on title pages which call for something out of the commonplace.*

(10 Point Caslon Old Face, 2 point leaded)

reign of Charles I. The original matrices made by the first William Caslon having been fortunately preserved, Mr. Caslon undertook to supply a small font of Great Primer. So well was Mr. Whittingham satisfied with the result of his experiment that he determined on printing other volumes in the same style, and eventually he was supplied with a complete series of old fonts."

Under the influence of the Chap-Book and some architectural publications in which better display effects were desired than could be obtained with types in more common use, Caslon Old Style cam use in this country, until today it is the most used body and display lette some specimens it is shown as Origi Style. The letters are somewhat irr in face, the a, s and t being partic narrow. The upper portion of th small. This type is especially desirab display purposes, in that the cap lin much heavier in proportion to the case than any other Roman fonts.

CRITICAL COMMENT

THE use of caps and lower case for the running head and also for the chapter heading is sometimes desirable when the length of the title is such as to make caps overpowering. In doing this, however, care should be taken not to combine old-style caps and modern faces. The Scotch face, possessing charactertistics of each, may be used with both. Here Original Old Style is used with the Caslon Old Face text because it is slightly heavier in line and produces a better contrast.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 picas.
TYPE: 14 Point Caslon Old Face.
LEADING: 1 point.
TITLE: 14 Point Original Old Style roman caps and lower case.
RUNNING HEAD: 14 Point Original Old Style roman caps and lower case.
FOLIO: 14 Point Original Old Style.
INITIAL: 28 Point Caslon Old Face (hand).
NUMBER OF WORDS TO FULL PAGE: 165.

(6 Point Caslon Old Face, 1 point leaded)

Old Style and Modern Types

THE Roman letters were cast in the early part of the Eighteenth Century and the faces which have come to be regarded as the standard are those cut by William Caslon about 1750. The Elzevir or French Old Style types also come within this classification. In the early Nineteenth Century the foundries began to make Roman letters which differed from Old Style in that they were more regular and even, and had less angular serifs.

It is said that type-founders became so thoroughly convinced that Old Style types would never again be called for that nearly all of them destroyed their matrices. Dr. Jacobi records the revival of the use of Old Style type as follows: "In the year 1843 Mr. Whittingham, of the Chiswick Press, called upon Mr. Caslon to ask his aid in carrying out the then new idea of printing in appropriate type a 'Diary of Lady Willoughby,' a work of fiction, the period and diction of which were supposed to be of the

PREFACE PAGE: *Set in 12 Point Caslon Old Face italic caps and lower case, 2 point leaded; Title, 14 Point Caslon Old Face caps; Folio, 12 Point Caslon Old Face small caps; Initial, 36 Point Caslon Old Face (hand).*

TITLE PAGE: *Set in 11, 14 and 24 Point Caslon Old Face; Decoration, Louis XV Series, X-1193.*

(10 Point Caslon Old Face, 2 point leaded)

PRINTING TYPES

Containing
A COMPLETE SERIES OF
OLD STYLE *and* MODERN
FACES
III

SCOTCH, CHELTENHAM, BODONI
AND
OTHER STYLES SINCE 1800

PRINTERS PUBLISHING CO.
NEW YORK

PREFACE

MOVED *by a common interest in the subject, the authors in 1915 undertook jointly to make a careful and comprehensive investigation of the subject of profit sharing. The purpose of this effort has been to mark out the proper scope of profit sharing, to determine the limits, if any, within which it is practicable, and to discover the results which may be expected from its use, as well as the most effective method of utilizing the profit sharing principle. In doing this work the profit sharing methods of a large number of employers have been studied*

ced, a first-hand investigation has
de of a considerable number of profit
nts, many employers and employees
terviewed, and much correspondence
onducted. The effort has been not to
validity of any particular theory re-
ofit sharing, but rather to learn the
e truth regarding the subject. This
the outgrowth of these joint efforts.
bers of the group approached the
n somewhat different points of view
different ideas as to the practicability

[v]

THIS *is a difficult title to handle because it is overloaded with matter. Whenever possible, the wording of a title page should be simplified to meet the demands of proper type expression. See also page 43.*

(10 Point Caslon Old Face, 2 point leaded)

become acquainted with Anderton, and possibly with Samuel Caslon himself; at any rate we see here a probable explanation of the way in which the japanner's interest became more than ordinarily aroused in William Caslon's work. The greater part of his life had been spent in the formation of beautiful letters—he had both written them upon paper and cut them into stone—and Caslon must have appeared to him in the nature of a rival designer. New fields unfolded themselves to his imagination, and just as he had turned some fifteen years before from letter-writing to japanning, so now he gave the best of his attention to the designing of fresh letters to be used for purposes of printing. Suc was only a natural progression.

At the outset it appeared to Baskervi success in his new undertaking could onl on the practice of new methods and on f coveries in purely technical matters. T have come to him early in his typefoun periments that to achieve great fame h not only have to cut types which sh superior to any of those which had alr peared (including Caslon's), but also

CRITICAL COMMENT

THE majuscules of the Caslon Old Face are particularly decorative in the simplicity and purity of their line, and it is rarely necessary to employ other types in combination. Owing to the fine-line serifs, this face should be avoided in pages set to print on coated paper.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 35 picas.
TYPE: 14 Point Caslon Old Face.
LEADING: 2 point.
TITLE: 18 Point Caslon Old Face caps, interspaced.
RUNNING HEAD: 12 Point Caslon Old Face italic caps, interspaced.
FOLIO: 12 Point Caslon Old Face modernized figures.
DECORATION: 12 Point Border Nos. 1027 and 1028.
INITIAL: 28 Point Caslon Old Face (hand).
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Caslon Old Face, 1 point leaded)

WILLIAM CASLON

IT was owing to William Caslon that English letter-founding became of international importance in the world of printing, for his work "so far surpassed the best productions of foreign artificers that the importation of foreign types ceased, and his types, in their turn, were frequently exported to the continent." At the beginning of the century there was practically no real type foundry in England, and most of the type in use in that country was imported from Holland. But in 1737 Caslon issued a specimen sheet of his fonts, and after that date England could depend upon her own resources for types. William Caslon's brother Samuel, who served as his mold-maker, afterwards lived in the same capacity with a Birmingham type-founder, William Anderton. It is not quite clear when Anderton started his foundry, but he printed "a little specimen of Great Primer, Roman, and Italic, in the year 1753." It seems reasonable to suppose that Baskerville as one interested in anything pertaining to the formation of letters had

CONTENTS PAGE: *Set in 12 and 21 Point Caslon Old Face italic with small caps and old-style figures; folio, 12 Point Caslon Old Face small caps; 12 Point Decorative Border Nos. 1027 and 1028.*

TITLE PAGE: *Set in 12, 14 and 21 Point Caslon Old Face italic caps and lower case; 36 point italic caps and lower case (hand); 12 Point Decorative Border Nos. 1027 and 1028.*

(10 Point Caslon Old Face, 2 point leaded)

William Caslon

Typefounder and Printer

By

Wallace Dennison Thomas

With four subjects in colour and twenty-four reproductions

Published by the Printers Publishing Company, New York and London

Contents

	PAGE
A Preacher on a Pole	71
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Are Squirrels Wiser Than Boys?	85
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t Had Its Own Way	91
Bank	93
a Roof	95
Secret	97
Who Remembered	99
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THE *Caslon Italic is decorative and effective when used to dress the front matter. Occasionally a combination with roman initials is desirable, as shown on page 19.*

(10 Point Caslon Old Face, 2 point leaded)

Nov. 1683

and as far as I can perceiue by the euidence the constables power and further saith not:
9ber 10 1683
Elizabeth Higgins testifieth that I ouerheard the aboue said men swear and curse seuerall times and saw them strike the constable untill at last he with his brother by striking cleared themselues alsoe I heard Mr. Phips taunt at the constables, saying you broke the peace. If I had been here I would haue broke your head and further saith not: dater: 9ber 10: 1683: Mary Beuis and Eliz: Higgins were sworn to the truth of what is here written: 9ber 12: (83) before: Richard Pike: *Assistant*.
This is a trew coppy compared with the original left on file as Attested. By Edward I. Rawson: *Secretary*.

the deposition of Eliz: Higgins

After the depositions on both sides had been read the Gouernour said Capt Phips you haue now heard what has been said and sworn on both sides and as far as I can perceiue by the euidence the constables power and further saith not:
Elizabeth Higgins testifieth that I ouerheard the aboue said men swear and curse seuerall times and saw them strike the constable untill at last he with his brother by striking cleared themselues alsoe I heard Mr. Phips taunt at the constables, saying you broke the peace. If I had been here I would haue broke your head and further saith not: dater: 9ber 10: 1683: Mary Beuis and Eliz:
[Higgins]

Wed. *14th*

SPECIFICATIONS

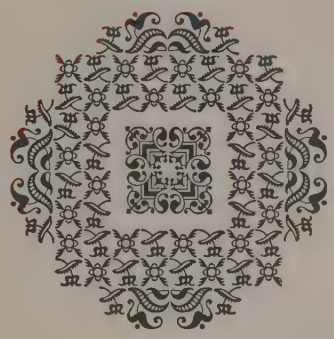
OVER-ALL SIZE: 32 x 44 picas.
TYPE: 14 Point Caslon Old Face, solid.
TITLE PAGE: 12 Point Caslon Old Face lower case for superior characters, 18 point caps, 21 point caps and lower case of both the roman and the italic, 24 point roman caps.
RUNNING HEAD: 21 Point Caslon Old Face roman and italic caps and lower case, 12 point lower case used for superior letters.
MARGINAL NOTES: 12 Point Caslon Old Face roman and italic caps and lower case and small caps.
FOLIO: 21 Point Caslon Old Face old style figures.
DECORATION 12 Point Border Nos. 1024, 1025, 1026, 1061*R* and 1061*L*; 18 Point Border Nos. 750*R*, 750*L*, 751*R* and 751*L*.
RULES: 2 Point Matrix Slide No. 404 and 8 Point Matrix Slide No. 375.
NUMBER OF WORDS TO FULL PAGE: 270.

(6 Point Caslon Old Face, 1 point leaded)

Mr. *Phips's*

TREASURE ISLAND

B*eing* a true Accounting of the Extraordinary ADVENTURES of *his* Maties shipp the *Rose* in divers PORTS and on Sundry OCCASIONS



P*ublished* in B*oston* by the MASS^etts^ HISTORICAL SOCIETY MDCCCCXXII

CRITICAL COMMENT

THESE two pages show the versatility of the Linotype machine. The superior letters, the combination of roman and italic, the marginal notes are all characteristics of old volumes which are frequently reproduced in facsimile. Previously this has been supposed to require hand composition.

The margins shown on this page are for 27 x 37 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

never did he lose sight of the fact that type, as regards the public, must be made to read, and, as regards the printer, to wear.

So rapidly did his business grow that, by 1734, he was enabled to issue his celebrated sheet of specimens, showing twelve faces of roman and italic, seven faces of two-lines, seven faces of flowers, and seventeen faces of foreign letters.

The further history of the house of Caslon, carried on by five succeeding generations, was one of commercial success but of gradual artistic extinction. In 1843, however, it was touched by the fairy wand of romance. In that year Mr. Whittingham, head of the well-known Chiswick Press, was asked by an English publisher to print a work of fiction in a style which should suggest the period of the Eighteenth Century. He bethought himself of the Caslon Foundry, then under the direction of Henry Caslon, the fifth of that name. From the vaults were taken out the matrices for a font of Great Primer cut by William Caslon, and from a font cast from these the book was printed. So instant was the approval which it met that all the other matrices of this Caslon foundry were cast aside, and the demand for the new font more than equaled that

[4]

SPECIFICATIONS

OVER-ALL SIZE: 27 x 44 picas.
TYPE: 18 Point Caslon Old Face.
LEADING: 2 point.
TITLE: 24 Point Caslon Old Face roman caps and italic lower case.
FOLIO: 14 Point Caslon Old Face roman figures, bracketed.
RUNNING HEAD: 11 Point Caslon Old Face caps, interspaced.
DECORATION: 18 Point Border Matrices Nos. 750*L* and 750*R*.
RULES: 2 Point Matrix Slide No. 404.
INITIAL: 24 Point Caslon Old Face, above.
NUMBER OF WORDS TO FULL PAGE: 240.

(6 Point Caslon Old Face, 1 point leaded)

The Caslon Old Style Faces

EARLY in the Eighteenth Century William Caslon was a London apprentice working at his trade as an engraver. As he grew to manhood he confined himself almost entirely to the cutting of letters and ornaments for bookbinders' stamps, and so excellent was his lettering that it attracted the notice of two printers, John Watts and William Bowyer, who, in 1719, gave him a commission to cut a set of punches for a font of Arabic type.

In such fashion did Caslon acquit himself of this commission that Watts and Bowyer found the money, some $3,000, with which he set himself up in the business of a type-founder. At first his attention was evidently attracted by the sinuous elegance of the Oriental calligraphers, but in 1721 he issued to the trade a full font of Pica, in both roman and italic, which met with an almost sensational success.

To a keen sense of beauty, both of line and proportion, Caslon united an instinct for fitness amounting almost to genius. During his lifetime he cut many faces, which varied, of course, in attractiveness, but

CRITICAL COMMENT

As the size of the Caslon Old Face type increases, the beauty of the design becomes more and more apparent, particularly in the cut of the italic. For volumes of generous size no more dignified nor effective typographical treatment can be given to the page than to dress it up in 18 Point Caslon Old Face. The weight of the Caslon Old Face italic changes to a marked extent on the 24 point size, the extra strength thus given adding very much to its effectiveness and appearance.

In the title-heading a suggestion is shown of using the roman caps with the italic lower case. This must be used carefully, but in some instances it gives an added decoration. The margins shown here are for 38 x 50 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

there are generally three stages of process from the original to the printed illustration (the negative, the photographic print on the plate, and the print on original will be reversed fr if the negative is taken in t Process cameras are theref right-angled reversing pris lens, the subject to be pho placed at right angles to th recently wet collodion pla most entirely by process w are still preferred for line a black-and-white originals. colored subjects requiring are generally made with t plates. For most processes quired is a very sharp, well ative; but in halftone gre required, in order to get th distance of screen, and dev sary to represent high and

SPECIFICATIONS

OVER-ALL SIZE: 22 x 40½ picas.
TYPE: 18 Point Caslon Old Face.
LEADING: 1 point.
CHAPTER NUMBER: 24 Point Caslon Old Face roman caps and lower case.
CHAPTER HEADING: 12 Point Caslon Old Face italic caps and lower case.
RUNNING HEAD: 14 Point Caslon Old Face caps and small caps.
FOLIO: 14 Point Caslon Old Face roman.
RULES: 2 Point Matrix Slide No. 403 and 4 Point Matrix Slide No. 508.
ORNAMENTS: 12 Point Border Nos. 1061*L* and 1061*R*.
INITIAL: 42 Point Caslon Old Face (hand).
NUMBER OF WORDS TO FULL PAGE: 168.

(6 Point Caslon Old Face, 1 point leaded)

Chapter I

Some General Remarks about Four-Color Printing

THE latest development has been the invention of four-color process work, by which fully colored pictures are placed on the photographer's screen, and three negatives made through different colored glasses placed in front of the camera lens. Each of these negatives is then used for making a halftone block, and the three blocks—printed in yellow, red, and blue, respectively, one above the other—produce a faithful representation of the original. The addition of a fourth halftone plate which is printed in black and acts as a key-plate, completes the process. The process was perfected by Frederick Ives of Philadelphia, Pennsylvania.

All the ordinary equipment of a photographer's studio is required. As the exposure of negatives for process may be long, it is advisable to have the camera swung so that

CRITICAL COMMENT

A MODERN application of the early tendency to occupy the entire area of the type page with type is shown in these samples. There is no chapter sinkage, and the decoration is gained by the boldness of the type combination. The use of caps and small caps in running heads can rarely be successfully worked out, but in this case it echoes the unusual display shown on the chapter page, and adds uniqueness to the text. The margins shown here are for 36x44 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

TITLE PAGE: *Set in 9, 10, 12 and 14 Point Caslon Old Face with italic and small caps; 12 Point Caslon Text; 30 and 36 Point Caslon and 36 Point Caslon italic (hand); 12 Point Border Nos. 1024, 1025, 1026, 1061*L *and 1061*R*; 18 Point Border No. 716; Rules, 4 Point Matrix Slide No. 508, and 2 Point Matrix Slide No. 403.*

CONTENTS PAGE: *Set in 14 Point Caslon Old Face with italic and small caps; 21 Point Caslon Old Face; 12 Point Border Nos. 1061*L *and 1061*R*; Rules, 4 Point Matrix Slide No. 508, and 2 Point Matrix Slide No. 403.*

(9 Point Caslon Old Face, solid)

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CHAP. II. *Landscapes*

CHAP. III. *Proper Prepar*
Photography

CHAP. IV. *Etching*

CHAP. V. *Hand-Engravi*

CHAP. VI. *Proofing*

CHAP. VII. *Inks*

CHAP. VIII. *Affinity betwix*
Color Printing

CHAP. IX. *Sources of Plea*
Profit in Colo

IF *the treatment is bold on the title page, the type sizes used in the front matter must be kept consistent.*

The combination of caps and lower case on a title page requires the greatest care in putting together. Early Colonial titles were frequently made grotesque by unintelligent treatment.

(11 Point Caslon Old Face, 1 point leaded)

The Art of FOUR-COLOR PRINTING

By Hugh Marwell, Esq.

Including his *TREATISE AND HINTS ON FOUR-COLOR PRINTING* and *THEORY AND PRACTICE OF MAKING FOUR-COLOR PLATES*

Edited by WILLIAM SMITH, A. M.
Member of the Royal Society of Engravers and Printers

LONDON
ROBERT MAINWARING
OPPOSITE SAINT PAUL'S

Caslon Old Face with Italics and Small Caps

6 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR

8 Point Caslon Old Face

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Italic and Small Caps

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9 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough

Italic and Small Caps

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condi-*TION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY

10 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS

11 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL

12 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health.

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD

14 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the oper-

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said REGARDING THE DESIRABILITY OF KEEPING

18 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but

18 Point Caslon Old Face Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little

21 Point Caslon Old Face

Much has been written regard ing the necessity of keeping Lino

21 Point Caslon Old Face Italic

Much has been written regarding the necessity of keeping Linotype ma

24 Point Caslon Old Face

Much has been written re garding the necessity of keep

24 Point Caslon Old Face Italic

Much has been written regard ing the necessity of keeping Lino

Figures

1234567890 1234567890

Both old style and modernized figures are made for all sizes; either style may be ordered with a font

Swash Characters

ABCDEGMNPT

Included with all Caslon Old Face with Italic and Small Cap Fonts from 6 to 14 point and in 18, 21 and 24 Point Caslon Old Face Italic Fonts

The 30 and 36 point sizes of this series, in roman, are in process of manufacture

THE QUESTION OF MARGINS

THE PROPER LOCATION OF THE TYPE PAGE UPON THE PAPER LEAF WAS ARRIVED AT ORIGINALLY AS A RESULT OF PRACTICAL NECESSITY

IN the earlier days, in printing on hand-made paper, the sheet varied from one-half to one inch in each dimension, so that it was impossible for the pressman to place the type page accurately in the center of the sheet. He could only lay the sheets on the tympan as accurately as possible estimating the proper margins. In this way the margins at the head and back of each page were uniform, but it was unavoidable that there should be inequalities in the front and tail margins. The binder was depended upon to cut down those leaves which extended too far, and thus produce a volume of uniform appearance.

A later reason for the broad front and tail margins was a desire on the part of certain readers to annotate the text. Erasmus once said, "They do not love books who do not correct with a pen the errors they may discover in the text, and who do not make frequent notes or criticisms upon the margins."

In modern times it has been generally accepted that inasmuch as the eye takes in two pages instead of one, the double page must be considered the unit in determining the margins. Theoretically, therefore, the inside margin of each page is made uniform with the head margin, and the fore margin uniform with the tail margin, the top and back margins being similar. In this way, the two back margins come together, and the entire white space shown between the two printed pages approximates the fore margins and the tail margins.

The perfect type page is supposed to be proportioned in such a way that its diagonal is twice its width. With such a page as a basis, the above approximate proportions will work out successfully; but, after all, the margins must be determined by the eye, simply taking any rules which may be set down as a basis from which to work.

(14 Point Original Old Style with Italic and Small Caps, 2 point leaded)

five hundred ducats to Cardinal Domenico Grimani, whose name it bears.

When the Breviary was delivered over to the Doge Pasquale, the Republic voted to entrust the binding to one Alessandro Vittoria, who succeeded in satisfying every expectation. The binding itself is of crimson velvet, largely hidden by ornaments of silver gilt. On one cover are the arms and the medallion of Cardinal Domenico Grimani, and on the other those of his father, the Doge Antonio. Both sides contain further decorations and Latin inscriptions, relating in the first case to the gift, and in the other to its confirmation. In the small medallions in the border one sees a branch of laurel, — the emblem of vigilance and protection, crossed by a branch of palm, — the symbol of the religious life. The dove typifies charity and the griffin stands for defense.

The volume itself consists of 831 pages about 10 inches high by 9 inches wide. It contains no frontispiece, but starts in at

World-Famous Books

Chapter I

The Grimani Breviary

THE Grimani Breviary is probably the most famous and the most valuable manuscript volume in the world, and for many years it has been jealously guarded in the library of St. Mark's, at Venice. Internal and external evidence places the date of its execution at 1478 to 1489 — ten years being required for its completion. It is believed that the commission was given by Pope Sixtus IV. The Pontiff, however, died before the volume was finished, and it was left in the hands of one of the artists engaged upon it. Antonello di Messine purchased it from this artist, who is supposed to have been Hans Memling, and brought it to Venice, where he sold it for the sum of

CRITICAL COMMENT

THESE pages show the effect when lower case letters are used for display as well as for the text itself. The Original Old Style face is so beautiful in itself that the lower case characters lend themselves with striking success to the dressing up of the page, giving a simplicity and harmony which is most attractive. It is seldom that the running head is so successfully made an actual part of the page of text. The margins shown here are for 25 x 32 paper (untrimmed).

(8 Point Original Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 15 x 28½ picas.
TYPE: 10 Point Original Old Style.
LEADING: 3 point.
TITLE: 18 Point Caslon Old Face.
CHAPTER NUMBER: 12 Point Original Old Style.
CHAPTER TITLE: 12 Point Original Old Style.
RUNNING HEAD: 12 Point Original Old Style.
FOLIO: 10 Point Original Old Style.
INITIAL: 30 Point Caslon (hand).
NUMBER OF WORDS TO FULL PAGE: 168.

(6 Point Original Old Style, 2 point leaded)

World-Famous Books
A Critical Study
By Herbert Gay

New York
Printers Publishing Company
Publishers

Contents

CHAPTER I.—How the Bishop of Westchester Remarked on the Passing from the Ordinary to the Extraordinary – – – 11

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TITLE PAGE: *Set in 12 Point Original Old Style and 18, 21 and 24 Point Caslon Old Face caps and lower case; Floret, X-1194.*

CONTENTS PAGE: *Set in 8 Point Original Old Style caps, small caps and lower case, and 12 Point Roman cap and lower case.*

(10 Point Original Old Style, 2 point leaded)

THE *lower case treatment of the book pages is here carried out consistently in the front matter. Nothing could be more simple, yet nothing more beautiful, than the stately lines of these well-designed letters.*

(10 Point Original Old Style, 2 point leaded)

leaves without folios. Only ten copies are known to be in existence, and, of these, collectors have recorded four only as perfect.

By the year 1668 the equipment brought to this country by Stephen Day became so worn that Samuel Green, his successor, arranged with Mr. Hezekiah Usher, a prominent Boston bookseller about to make a business trip to London, for the purchase of an additional outfit. Thus a new supply of types and paper was obtained from England. The influence acquired by this first press is shown by an act of the General Court on May 27, 1665, prohibiting any printing presses or type in any town in their jurisdiction except Can

Of the books produced at this early pr the direction of Samuel Green, one of the was "The General Laws and Liberties of Massachusetts Colony." By order of the Court in 1672 this book was revised and re The title page indicates that it was prin Samuel Green for John Usher of Boston examination of the types shows them to b cut and faulty as to alignment. The book

SPECIFICATIONS

OVER-ALL SIZE: 20 x 36 picas.
TYPE: 12 Point Original Old Style.
LEADING: 5 point.
TITLE: 24 Point Caslon Old Face italic caps and lower case.
RUNNING HEAD: 12 Point Original Old Style small caps, interspaced.
FOLIO: 12 Point Original Old Style figures, bracketed.
DECORATION: 24 Point Border No. 814.
NUMBER OF WORDS TO FULL PAGE: 185.
(6 Point Original Old Style, 2 point leaded)

CRITICAL COMMENT

THE Original Old Style type is thus termed to distinguish it from the later Caslon face, both being cut by William Caslon. Until the Seventeenth Century there was a general sameness in the lines of the so-called roman type faces, but when William Caslon, in the middle of the Seventeenth Century, recut the roman face, he robbed it of its imperfections, and produced a type of surpassing beauty.

The small-cap running head shown here is an adaptation from Aldus, who first felt the need of smaller characters which preserved the exact form of their larger prototypes.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Original Old Style, 2 point leaded)

Printing in America

The first issue from the first press in British America is said to have been "The Freeman's Oath," which was printed on a small half-sheet. No copy of this has come down to us, nor have we any copy of the second issue of this press, which is supposed to have been "An Almanac for the year 1639, made for New England by Mr. William Peirce, Mariner." This volume, so far as we know, was the first book printed in the English Colonies. "The Bay Psalm Book," printed in 1640, which is the earliest example of Colonial book-printing which we possess, shows poor punctuation and frequent typographical errors; the presswork, however, is excellent, which would seem to indicate that Stephen Day—at that time proprietor of the press—was a pressman rather than an all-round printer. The book is an octavo and contains 147

THE WORKS OF

ROBERT BROWNING

WITH INTRODUCTIONS BY

SIR F. G. KENYON, K.C.B., D.LITT.

VOLUME IX—PACCHIAROTTO AND HOW HE WORKED IN DISTEMPER, WITH OTHER POEMS—LA SAISAZ —THE TWO POETS OF CROISIC— DRAMATIC IDYLS WITH SEVEN ADDITIONAL POEMS

SMITH, ELDER & COMPANY, LONDON
R. H. HINKLEY COMPANY, BOSTON
PUBLISHERS

TITLE PAGE: *Set in 21 and 24 Point Caslon Old Face caps and 14 Point Original Old Style; Floret, X-1194; Ornament, X-1196.*
(10 Point Original Old Style, 2 point leaded)

ANOTHER *example of the overloaded title page, relieved in this case by harmonious decoration. Compare with page 29.*
(10 Point Original Old Style, 2 point leaded)

Becomes a Printer

bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters to set up his business in Boston. I liked it much better than that of my father, but still had a hankering for the sea. To prevent the apprehended effect of such an inclination, my father was impatient to have me bound to my brother. I stood out some time, but at last was persuaded, and signed the indentures when I was y
was to serve as an a
one years of age o
journeyman's wage
little time I made g
ness, and became a
I now had access to
ance with the appre
me sometimes to bo
was careful to retur
sat up in my room
the night, when the
evening and to be r
lest it should be mi

Early Tests for Reading

And after some t
Mr. Matthew Ada
tion of books, and
house, took notice o
library, and very k
I chose to read. I
and made some littl
ing it might turn to

SPECIFICATIONS

OVER-ALL SIZE: 25 x 38½ picas.
TYPE: 12 Point Original Old Style.
LEADING: Solid.
RUNNING HEAD: 12 Point Caslon Old Face roman caps, interspaced.
SIDE NOTES: 8 Point Original Old Style italic.
RULES: 2 Point Matrix Slide No. 405.
FOLIO: 10 Point Original Old Style figures, bracketed.
NUMBER OF WORDS TO FULL PAGE: 264.

(6 Point Original Old Style, 2 point leaded)

put me on composing occasional ballads. One was called "The Lighthouse Tragedy," and contained an account of the drowining of Captain Worthilake with his two daughters. The other was a sailor's song on the taking of Teach (or Blackbeard) the pirate. They were wretched stuff, in the Grub-Street-ballad style; and when they were printed he sent me about town to sell them. The first sold wonderfully, the event being recent, having made a great noise. This flattered my vanity; but my father discouraged me by ridiculing my performances and telling me verse-makers were generally beggars. So I escaped being a poet, most probably a very bad one. But as prose writing has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way.

Disputatious Character

There was another bookish lad in the town, John Collins by name, with whom I was intimately acquainted. We sometimes disputed, and very fond we were of argument, and very desirous of confuting one another, which disputatious turn, by the way, is apt to become a very bad habit, making people often extremely disagreeable in company by the contradiction that is necessary to bring it into practice; and thence, besides souring and spoiling the conversation, is productive of disgusts and perhaps enmities where you may have occasion for friendship. I had caught it by reading my father's books of dispute about religion. Persons of good sense,

CRITICAL COMMENT

IN planning out volumes of biographical or historical nature the full-rule treatment is always effective; and for this kind of page no type ever cut is more appropriate than the Original Old Style.

The balance of the page is better preserved if the running head is interspaced, as the space between the letters offsets the marginal blank between the side notes. If the nature of the running head makes this impossible, the leading of the page should be increased.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Original Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE (inside border): 17 x 30 picas.
TYPE: 14 Point Original Old Style.
LEADING: 1 point.
TITLE: 14 Point Original Old Style roman caps.
FOLIO: 12 Point Original Old Style.
INITIAL: 21 Point Caslon Old Face.
BORDER: Decoration, X-1449 top, mortised for Folio, and X-1451 bottom, connected by rule cast from 2 Point Matrix Slide No. 401.
NUMBER OF WORDS TO FULL PAGE: 100.

(6 Point Original Old Style, 2 point leaded)

6

not only introduced to the world a new and beautiful type-face, but by incidentally decreasing the cost of book-making gave a needed impetus to the art o in general.

It was in the y Aldus founded h Academy for the Greek and the p of the Greek cla it was probably d urging of its me he determined on ing of a new ty would further t tion in a cheap Latin classics. J based his famous

5

THE STORY OF PRINTING TYPES

IT IS the fashion nowadays to enlarge upon the merit of Aldus Manutius as a scholar and publisher somewhat at the expense of his reputation as a printer.

Yet surely entitled to a place among the great ones is he who printed the "Hypnerotomachia," that most beautiful of all illustrated books, and who cut the first font of italic type.

Indeed, it is owing to this last-named exploit that Aldus deserves the gratitude of the modern printer, for by it he

CRITICAL COMMENT

THE treatment of the pages shown here is suggested in cases where the manuscript is exceedingly slight, and the nature of the subject matter permits ornamentation. In gift books, if light in nature, the decoration may be ornate, but when the subject is serious, the decoration should be simple in line and non-committal in design, bearing in mind that when decoration is combined with type it must contribute its share without predominating at the expense of the type itself.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Original Old Style, 2 point leaded)

Original Old Style with Italics and Small Caps

6 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will aid in maintaining it. Much has been written regarding

Italic and Small Caps

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8 Point Original Old Style

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Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT RE-

10 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype key-

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

12 Point Original Old Style

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Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS

14 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The

Italic and Small Caps

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THE ELZEVIRS

THE period between Plantin of Antwerp, and Baskerville of England, represented a lower standard of printing throughout the world, and for this reason the work of the Elzevirs in Holland stands out in far greater relief than if it were to be compared with that of the great Italian and French master printers. This family first became known as bookbinders in 1540, their earliest printing press being set up by Isaac in 1617. For the next twenty years the production from their press attracted world-wide admiration, the summit of their excellence being obtained by Bonaventura and Abraham Elzevir in the editions of Terence, Cæsar, and Pliny, in 1635.

The originality of the Elzevirs consisted principally in the cut of their types and of the small size of many of their volumes. Naturally, innovations met with certain criticism. The scholar De Put, in writing to Heinsius in 1629, says: "The Elzevirs certainly are great typographers. I cannot but think, however, that their reputation will suffer in connection with these trifling little volumes with such slender type." In time, however, the new typographical format established

(24 Point Elzevir No. 3 caps and 18 Point Elzevir No. 3 caps and lower case, 3 point leaded)

Switzerland, had come into the market, and this inferior, unbleached variety replaced the Italian and French manufacturers which had contributed no small part to the beauty of the pages printed upon them. Ink-makers had learned how to produce cheaper and poorer ink, and the types themselves, from constant use, had become worn down to an extent which made real excellence impossible.

The originality of the Elzevirs consisted principally in the cut of their types and in the small size of many of their volumes. Na vations met with certain critic De Put, writing to Heinsius, in Elzevirs are certainly great typ but think, however, that their fer in connection with these tr with such slender type." In t new typographical format esta The Elzevir model was copied printers in France and Italy, a quartos of the preceding ages came into favor.

The Elzevirs show a decided ness organization over any of Freed from the oppressive cen able to issue many volumes, w of through connections establi pal book centers of Italy, Fran Scandinavia, as well as throug

SPECIFICATIONS

OVER-ALL SIZE: 21 x 36 picas.
TYPE: 12 Point Elzevir No. 3.
LEADING: 2 point.
TITLE: 14 Point Bodoni roman caps.
RUNNING HEAD: 12 Point Bodoni italic caps.
FOLIO: 12 Point Bodoni roman figures.
HEADPIECE: X-1191.
INITIAL: 36 Point Bodoni.
NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Elzevir No. 3, 2 point leaded)

CRITICAL COMMENT

THE Elzevir face has been largely used in the production of limited editions, but its choice has not always been well considered. The type itself, owing to its "leanness," is useful in volumes where it is desirable to get the greatest number of words upon a given page, but in spite of the grace and dignity of its line there is an ornateness which makes it out of place for any volume not possessing in itself a degree of distinction.

The combination here of the Bodoni caps for the title and running head is intended to give strength and virility, by the added weight of the dominating lines, to a page which otherwise becomes monotonous through sameness of color. On a smaller page its own caps could be used.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Elzevir No. 3, solid)

THE WORK OF THE ELZEVIRS

FOR over a century the world was deluged with a mass of wretched examples of bookmaking, and for this reason the work of the Elzevirs, in Holland, stands out in far greater relief than if it were to be compared with that of the great Italian and French master-printers. This family of printers first became known as bookbinders in 1540, their first printing-press being set up by Isaac in 1617. For the next twenty-six years the products from their press attracted world-wide admiration, the summit of their excellence being attained by Bonaventura and Abraham Elzevir in the editions of Terence, Cæsar, and Pliny, in the year 1635.

By the end of the Sixteenth Century, printing for definite reasons had lost much of its art and had become a trade. This perhaps is not to be wondered at, for by this time, as has been seen, the list of disasters which had overtaken without exception all those printers who had striven for glory was an ominous one; while, on the other hand, the demand for low-priced books was considerable. In addition to this, cheaper paper, made in

HALF TITLE: *Set in 6 and 12 Point Elzevir No. 3 caps and lower case; Floret, X-1197.*

TITLE: *Set in 6, 10, 12 and 24 Point Elzevir No. 3; Floret, X-1194.*

(10 Point Elzevir No. 3, 2 point leaded)

The Work of the Elzevirs

—"The creators of a new typographical *format.*"—*De Put to Heinsius, 1629*

THE WORK OF THE ELZEVIRS

By ARTHUR SPENCER

LECTURER ON THE ART OF PRINTING
IN THE SCHOOL OF PRINTING, BOSTON

AUTHOR OF "FRENCH OLD STYLE,"
"THE MOTHER OF JOURNALISM," *&c.*

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

THE *Elzevir type is too thin in line for general use in title pages, but when the text pages are set in Elzevir, the tall, narrow caps harmonize well.*

(10 Point Elzevir No. 3, 2 point leaded)

ELZEVIR, OR FRENCH OLD STYLE

French Types

IT HAS BEEN SAID BY THE LEADING printer of this country, the late Theodore Low DeVinne, that the French excel, in an eminent degree, in "the art of making books attractive." Whether this is due to a feeling for art, engendered by the study of the beautiful creations of artists and handicraftsmen of past times or to the strong attachment which many of the French workmen have for their own trade or handicraft, whereby the son is taught the trade of the father, and so the name of a family becomes identified with a certain trade through generations, and in some measure the individuality of the workman seems imparted to the work itself, the writer will not attempt to state positively, but it has been well said that there is always a certain quality and tone about a French book of the better class which stamps it definitely as French, even though the title page of the book may not bear the imprint of a French publisher or printer.

Mayeur Elzevir

ASIDE FROM the general effect of the books made in France, is the design of the types—for although the various forms of roman types originally sprang from the early Italian models, the French designers and punch-cutters have given the French types a character all their own, by reason of the individuality which they impart to some of the characters. In fact it seems impossible for punch-cutters of different nationalities to recut an old face of type without giving it some of the general characteristics of the faces of type made in their respective countries: thus the German artisan will be likely to give the recut face a German effect, the Frenchman will give it a French effect, and the Englishman will give it the effect of other types cut in England; just as in lithography the artist who redraws the subject upon the stone (most of the lithographic artists are German) frequently imparts a touch, here and there, which makes the subject distinctly German in treatment.

As a rule, the French roman types in use today are very "lean," or compressed in face, so made for the purpose of

SPECIFICATIONS

OVER-ALL SIZE: Text 31 x 54 picas, side heads 4 picas with 1 pica between.
TYPE: 14 Point Elzevir No. 3, solid.
TITLE: 14 Point Elzevir No. 3 roman caps.
SIDE HEADS: 14 Point Cheltenham Bold caps and lower case.
FOLIO: 14 Point Elzevir No. 3 figures.
DECORATION: Louis XV Headband, X-1348.
INITIALS: 108 Point Louis XV Series, special size, and 78 Point, X-1341
NUMBER OF WORDS TO FULL PAGE: 440.

(6 Point Elzevir No. 3, 2 point leaded)

a big, quick, alert and very practical town, quite able to hold its own in any American crowd even while it retains its native qualities.

When America was only "The Colonies," the British government found it necessary to reckon with Boston newspapers. When the Colonies became the United States, the American governments had to do the same. Today, Washington's ear is more attentive and considerate than ever.

If anything in the way of another Tea Party should become desirable, we may be quite sure that the invitations to the affair will be printed promptly and prominently by the present descendants of the celebrated Benjamin Franklin and the Sons of Liberty.

If psychological disquisition did not demand such a lot of sea-room, this article could prove most beautifully that the intense modernity of Boston's contemporaneous newspapers is a direct inheritance from the first ancestors. They were not printed on locomotive-like presses. They were a few months behind the news. But they were so advanced in their ideas that the only way in which the worshipful authorities could save themselves from advancing with them was to put the editors in jail.

THE MOTHER *of* JOURNALISM

CHAPTER ONE

BOSTON'S newspapers present no trace of the venerable aspect that one might expect to find in the descendants of the oldest journalistic family in the land. Not theirs is the over-lofty brow that is so dear to the simple mind and the simpler pencil of the outer barbarian cartoonist. They do not survey the world through goggling spectacles, and their Linotype magazines contain plain American matrices, without any characters to represent the more or less noted Boston accents.

If the other American newspapers do not any longer carry the standard old jokes about Boston in stock as they did, it is due without doubt to the fact that in the face of Boston's newspapers the jokes became really too feeble. Its journals have impressed another picture of the city on the American consciousness—the true picture of

CRITICAL COMMENT

SMALL volumes require even more careful consideration than those of more ample *format*, as any blemish becomes magnified. The Elzevir face in the smaller sizes is less pronounced in its personality, and lends itself to the unity of the page. The inverted triangle of points, beneath the title, separates it from the chapter head with less formality than a floret.

The margins shown here are for 26 x 32½ paper (untrimmed).

(8 Point Elzevir No. 3, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 29 picas.
TYPE: 10 Point Elzevir No. 3.
LEADING: 2 point.
TITLE: 14 Point Elzevir No. 3.
CHAPTER TITLE: 10 Point Elzevir No. 3, roman caps.
RUNNING HEAD: 8 Point Elzevir No. 3, roman caps.
FOLIO: 10 Point Elzevir No. 3, roman figures, bracketed.
INITIAL: 18 Point Elzevir No. 3.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Elzevir No. 3, 2 point leaded)

Elzevir Number Three with Italics and Small Caps and Swash Letters

6 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very GREAT, BUT IT IS AN OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANYTHING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY. GOOD

8 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how

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9 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws

Italic and Small Caps

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10 Point Elzevir No. 3

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Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD

11 Point Elzevir No. 3

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Italic and Small Caps

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12 Point Elzevir No. 3

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Italic and Small Caps

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-*GARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM

14 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

18 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the

24 Point Elzevir No. 3

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the

Both Old Style and Modernized Figures made for all sizes; either style may be ordered with a font

1234567890 1234567890

Swash Characters

Included with all Elzevir No. 3 Fonts from 6 to 24 Point

ABDMNT

FRANKLIN OLD STYLE

THE Franklin Old Style Series of Roman and Italic printing types was designed by Alexander Phemister, a Scotchman. While Mr. Phemister was employed in the type foundry of Miller & Richard, in Edinburgh, he designed and cut the steel punches of the Roman and Italic in a Long Primer size of old style character, modernized in shapes, proportions and weights, to avoid the irregularity and obscure qualities of the Caslon face. Before adding additional sizes, Mr. Phemister came to Boston, Mass., where he became a partner in the famous concern of Phelps, Dalton & Co., proprietors of the Dickinson Foundry. A few months later, he began the cutting of the Franklin Series as we know it today, utilizing in part the design of the Long Primer size which he had cut in Edinburgh, but improving it in shapes and proportion which gave to the new face more of the old style character and definiteness. The completed series included Nonpareil, Minion (the last size Mr. Phemister cut), Brevier, Bourgeois, Long Primer, Small Pica.

The Franklin Old Style revolutionized book types, and the soundness of Mr. Phemister's taste and discernment was indicated by the general approval and adoption of these types by all classes of printers and publishers. They found their way into every printing office of importance in America and abroad, even being adopted by the English, German and French foundries. The success of the type was due not only to Mr. Phemister's wonderful knowledge of proportion and his artistic eye for curves and shading effects, but equally to his rare skill in handling fine tools. It is said that Mr. Phemister was one of the half dozen best Roman and Italic punch cutters since Gutenberg.

SPECIFICATIONS: *18 Point Franklin Old Style, 3 point leaded. Decoration, Headband was built up with slugs cast from three matrix slides and two 18 point borders, which are numbered as follows, beginning at the outside: 5 Point Matrix Slide No. 506, 4 Point Matrix Slide No. 1708, 6 Point Center Matrix Slide No. 404, 18 Point Border Nos. 716 and 719. The initial was made up of the same material, but, instead of the 18 point border, shows a rule cast from 2 Point Matrix Slide No. 126 as the finishing unit.*

SPECIFICATIONS

OVER-ALL SIZE: 24 x 42 picas.
TYPE: 8 and 11 Point Franklin Old Style.
LEADING: 1 point.
TITLE: 36 Point Caslon No. 71 (hand).
CHAPTER TITLE: 14 Point Caslon Old Face.
RUNNING HEAD: 12 Point Caslon Old Face.
FOLIO: 12 Point Caslon Old Face figures.
INITIAL: 28 Point Caslon No. 71 (hand).
NUMBER OF WORDS TO FULL PAGE: 430.

(6 Point Franklin Old Style, 1 point leaded)

HARVARD 1916—REPORT III

ELIJAH ADLOW

BORN *at Boston, Sept.* 3, 1896. SON *of Nathan and Bessie Adlow.* PREPARED *at Boston English High.*
YEARS IN COLLEGE: 1913-16. DEGREES: *A.B.; LL.B.*
WAR SERVICE: *Enlisted July* 5, 1918, *in the Navy, Boston.*
UNMARRIED.
OCCUPATION: *Lawyer.*
ADDRESS: (*home*) 35 *Elm Hill Park, Boston;* (*business*) 18 *Tremont St., Boston.*

MY three years at
to state I was no
With the assistance
et al., I became a seam
cruise on the good ship
decorations, no citatio
enough influenza to gi
Little Bldg. as orderly
First Naval District.

Elected to Mass. leg
Nov., 1920. Republica
in politics to have a sp
and other Reformers.
nothing). Tried to ele
tried harder.

I am one of the few
wood). My clientele i
narrow in pocket book.

Member: Harvard

WALTER

BORN *at Boston, Mass.*
at Boston Latin School
YEARS IN COLLEGE: 191
WAR SERVICE: *Enlisted*
missioned 2nd Lieut. I
Lee, Virginia, until Ap
UNMARRIED.
OCCUPATION: *Cotton Ya*
ADDRESS: (*home*) 48 *En*
Summer Street, Boston

ON Monday, of Cl
National Guard
El Paso, Texas, I spen

CRITICAL COMMENT

THE simplicity of line in the Franklin Old Style makes it an ideal type for volumes which possess permanent value. The reverse indention sets off the vital statistics without undue emphasis. Note that the figures are roman while the letters are italic.

The margins shown here are for 25 x 38 paper (trimmed).

(8 Point Franklin Old Style, 2 point leaded)

Harvard 1916

RECORDS OF THE CLASS

EUGENE L. ACH

BORN *at Dayton, Ohio.* SON *of Ferdinand J. and Carrie K. Ach.* PREPARED *at Phillips Exeter Academy.*
YEARS IN COLLEGE: 1912-15. DEGREE: *A.B.*
WAR SERVICE: *Inducted Camp Sherman, Ohio, Oct.* 2, 1917. *Commissioned 2nd Lieut., Q.M.C., September,* 1918. *Discharged Washington D. C., December,* 1918.
MARRIED: *Ruth Ilfeld, at Albuquerque, New Mexico, January* 9, 1917.
CHILDREN: *F. J. Ach, 2nd, born April* 9, 1921.
OCCUPATION: *Secretary, The Canby, Ach and Canby Co., Dayton, Ohio, Coffee Roasters and Importers.*
ADDRESS: (*home*) 1203 *W. Harvard Boulevard, Dayton, Ohio.*

A SIX years' retrospect is not a pleasant thought when one has accomplished so little, and moved so lightly along the highway. I'm already a tired old business man in almost every respect. After fifteen months of monotonous service in the army, all on this side of the water, without one single relieving ray of excitement, I returned to just as monotonous an existence in Dayton. Main Street has nothing on me. I'm disgustingly settled down. Perhaps I'm too much in love with my wife and child, and too contented in our home. My greatest joy is to sit in front of the fire and just loaf. My relaxation is to fix the furnace in winter, and cut the grass in spring. My greatest anxiety is to keep the gas bills within reason, and to hope to get on to the Yale game next year—always next year. I feel very much like Peter in "Beggars Gold," only there has never been a Chinaman in my life, outside the laundry. My greatest hope for a change centers in a kid brother, who will be Harvard, '26—the college board willing—and who has an uncanny knack of getting into hot water. Hope he keeps it up so that I can come to Cambridge frequently to extricate him.

Member: The Civitan and Harvard Clubs, Dayton, Ohio.

all illustrations are mechanically produced, and the actual cost of making any blocks or plates may be taken in the following order: line process, half-tone process, colortype and other photo-mechanical gelatine methods, and, lastly, photogravure as the most expensive. It must be remembered, too, that the first two being relief processes, the blocks may be incorporated with type matter in printing, but the last two methods necessitate quite separate and distinct printings from letterpress and are best adapted for inserted plates in a volume.

When the printed book succeeded the written and illuminated manuscript doubtedly printed from a sin had been engraved in reverse of the required lettering. An mainly of a devotional kin books predominating, it was plement the letterpress matte design. These were engrav planks of straight-grained p the lines were cut by means o the direction of the grain of distinction to the later metho where the blocks are cut upon

Such a method naturally scope for the engraver, but al of early wood engraving be mony to the wonderful power designers. When the use of n

CRITICAL COMMENT

THE Elzevir italic with the swash characters, offers an opportunity for decorative treatment which harmonizes with the Franklin Old Style face. Restraint should be exercised in using these swash characters, which lose their effectiveness if used too freely.

The margins shown here are for 33 x 44 paper (trimmed).

(8 Point Franklin Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 38 picas.
TYPE: 12 Point Franklin Old Style.
LEADING: 2 point.
TITLE: 18 Point Elzevir caps.
CHAPTER NUMBER: 12 Point Franklin Old Style caps.
RUNNING HEAD: 14 Point Elzevir italic lower case with swash caps.
FOLIO: 14 Point Franklin Old Style figures.
INITIAL: 66 Point Caslon Initial, X-1257; Second Color, X-1259.
NUMBER OF WORDS TO FULL PAGE: 225.

(6 Point Franklin Old Style, 2 point leaded)

METHODS OF ILLUSTRATION

CHAPTER I

IT now becomes necessary to devote some attention to what is very often the most important feature where a modern book is concerned—the illustrations.

Within the last few years illustrated books have become more and more frequent, until at the present time very few books are published without some kind of illustration, or attempt at least, at typographical decoration. The facility with which illustrations can be produced is largely responsible for this tendency; on the other hand, the demand for "pictures" in a book has undoubtedly stimulated the development of modern methods of engraving until the variety of processes available for the purpose is positively bewildering.

In the selection of the mode of illustration, one must be guided by whether the designs are original or whether the pictures are mere reproductions of old subjects. If the former, the drawings can be generally adapted to the requirements of the particular process to be employed, the precise method being regulated by the total expense to be incurred; whereas, in the case of reproductions, the choice would naturally be more limited. Nowadays nearly

Franklin Old Style with Italics and Small Caps

6 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine IS NOT VERY GREAT, BUT IT IS AN OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANYTHING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY. GOOD HEALTH IS AN ASSET TO ANY LINOTYPE OPERATOR, AND THE OBSERV-

7 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT REQUIRED TO OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCUPA-

8 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A

9 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

10 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH

11 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good con-

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT

12 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the opera-

Italic and Small Caps

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regard*ING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUT-

14 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

18 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regard-

18 Point Franklin Old Style Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-

RELATED DECORATIONS FOR OLD STYLE FACES

On Pages Fifty-seven to Seventy-two are shown

CASLON
ADAM
&
LOUIS XV
SERIES

of

MATRIX BORDERS
INITIALS - BORDERS
HEADINGS - FLORETS
and TAILPIECES

COMPLETE PAGE PANEL: Outside, 36 x 52 picas; Mortise, 27 x 43 picas. Wood Base, Mortised, X-1279
Unmounted, Unmortised, X-1280

SPECIFICATIONS: *18 Point Caslon Old Face italic caps and lower case, 21 point italic lower case, 18, 21 and 24 point roman caps; Rules, 2 Point Matrix Slide No. 404 and 3 Point Matrix Slide No. 406.*
(8 Point Caslon Old Face, 1 point leaded)

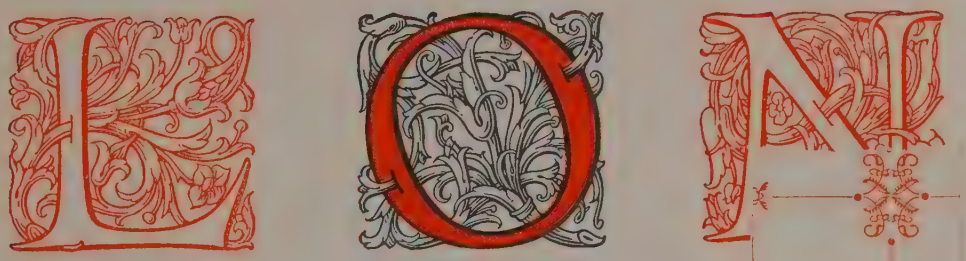
HEADBAND: Wood Base, X-1273; Unmounted, X-1274

CASLON BORDER, HEADPIECES AND TAILPIECE

THE underlying thought which has inspired decoration from its very beginning is more interesting even than the gorgeous pages which pass beyond our power of appreciation, and defy our comprehension. To the ancients, the rarest gems in all the world were the gems of thought. The book was the tangible and visible expression of man's intellect worthy of the noblest setting. Its covers may be made of tablets of beaten gold, inlaid with precious jewels, its words may be written in minium of rare brilliancy brought from India or Spain, or in Byzantine ink made from pure Oriental gold, upon parchment, soft as velvet, made from the skins of still-born kids, while upon the ample margins could be displayed miniatures and decorations portraying the highest skill of the greatest artists of the day.

(Heading, 24 Point Caslon Old Face caps; Text, 21 Point Caslon Old Face, 1 point leaded)

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 39 x 55½ picas. Wood Base, Mortised, X-1281
Unmounted, Unmortised, X-1282



96 POINT INITIAL—A to Z
One Color . . . Metal Base, X-1269; Unmounted, X-1270
Second Color . . Metal Base, X-1271; Unmounted, X-1272

90 POINT INITIAL—A to Z
One Color . . . Metal Base, X-1265; Unmounted, X-1266
Second Color . . Metal Base, X-1267; Unmounted, X-1268

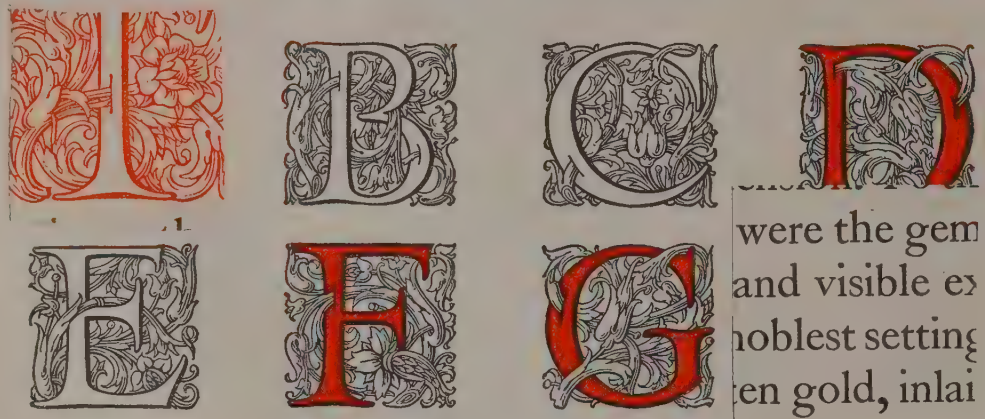
HEADBAND: Wood Base, X-1275; Unmounted, X-1276

TAILPIECE: Wood Base, X-1277; Unmounted, X-1278

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 39 x 55½ picas. Wood Base, Mortised, X-1281
Unmounted, Unmortised, X-1282

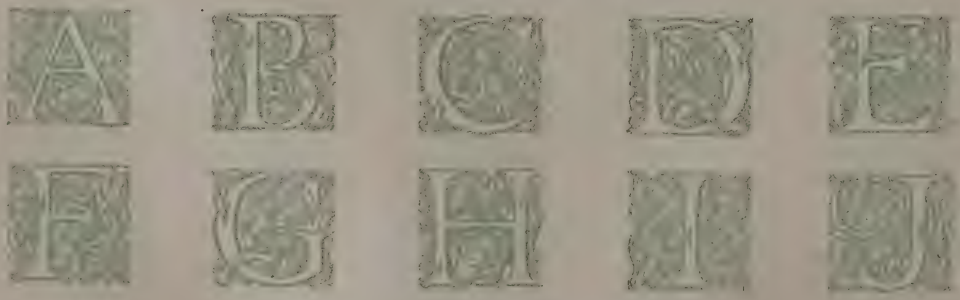
D: Wood Base, X-1273; Unmounted,

72 POINT INITIAL—A to Z
One Color . . . Metal Base, X-1261; Unmounted, X-1262
Second Color . . Metal Base, X-1263; Unmounted, X-1264



were the gem
and visible ex
noblest setting
ten gold, inlai

66 POINT INITIAL—A to Z
One Color . . . Metal Base, X-1257; Unmounted, X-1258
Second Color . . Metal Base, X-1259; Unmounted, X-1260



48 POINT INITIAL—A to Z
One Color . . . Metal Base, X-1253; Unmounted, X-1254
Second Color . . Metal Base, X-1255; Unmounted, X-1256

Border Specifications (Facing Page)

BORDERS: 12 Point Nos. 1024, 1025, 1026, 1027 and 1028.
RULES: Matrix Slides, 2 Point No. 401; 6 Point No. 401 (center), No. 505 (special alignment) and No. 1810; 8 Point No. 736.

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 39 x 55½ picas. Wood Base, Mortised, X-1281
Unmounted, Unmortised, X-1282

CASLON

BORDER MATRICES

AND MATRIX SLIDES

USED IN

DECORATION

TYPOGRAPHY

CASLON MATRIX BORDERS

12 Point Border Nos. 1073, 1074*R* and 1074*L*

6 Point Border No. 156

6 Point Border No. 81

6 Point Border Nos. 52, 53 and 54

12 Point Border No. 1024

12 Point Border No. 1067

18 Point Border No. 749

18 Point Border Nos. 750*R* and 750*L*

18 Point Border Nos. 751*R* and 751*L*

18 Point Border Nos. 752*R* and 752*L*

18 Point Border Nos. 755*R* and 755*L*

18 Point Border No. 755¼

18 Point Border No. 755*d*

24 Point Border Nos. 816, 816¼ and 816½

36 Point Border Nos. 1204¼, 1204 and 1204½

12 Point Border No. 1073

6 Point Border Nos. 49½, 73 and 49

6 Point Border Nos. 25, 96 and 26

12 Point Border Nos. 1027 and 1028

12 Point Border Nos. 1025 and 1026

12 Point Border No. 1068

12 Point Border Nos. 1061*R* and 1061*L*

18 Point Border No. 716

18 Point Border No. 747

18 Point Border No. 748

18 Point Border No. 753

18 Point Border No. 754

12 Point Border No. 1069

12 Point Border No. 1070

36 Point Border Nos. 1205¼, 1205 and 1205½

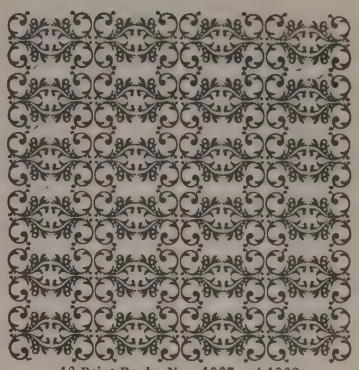
36 Point Border No. 1202

8 Point Matrix Slide No. 1371

USE OF DIAPER PATTERNS FOR THE DECORATION OF FLAT SURFACES

18 Point Border No. 716

12 Point Border Nos. 1027 and 1028

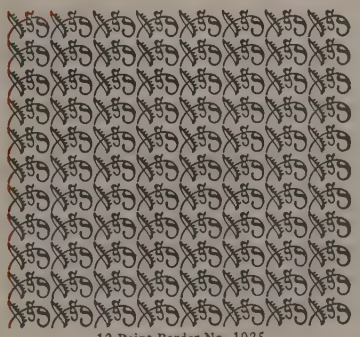


12 Point Border Nos. 1027 and 1028

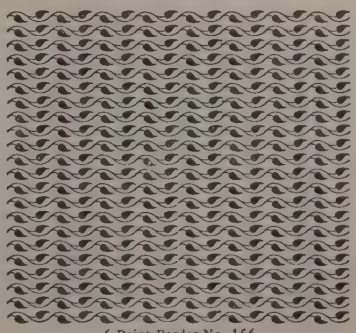
18 Point Border Nos. 750*R* and 750*L*

18 Point Border Nos. 751*R* and 751*L*

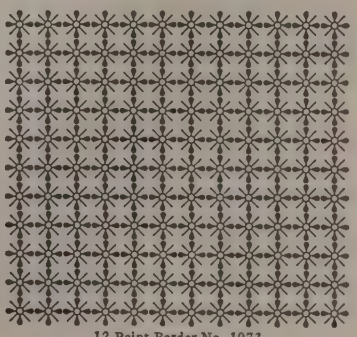
18 Point Border Nos. 750*R* and 750*L*



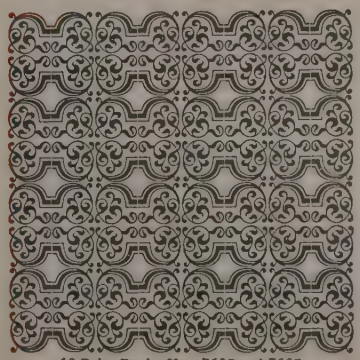
12 Point Border No. 1025



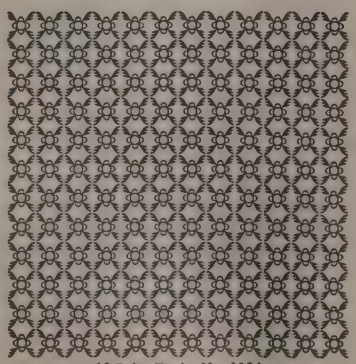
6 Point Border No. 156



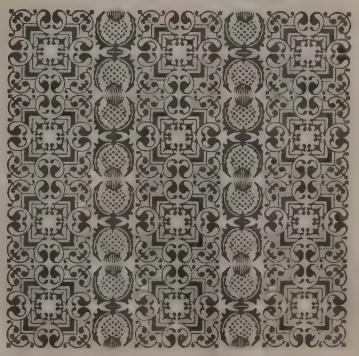
12 Point Border No. 1073



18 Point Border Nos. 752*R* and 752*L*



12 Point Border No. 1024

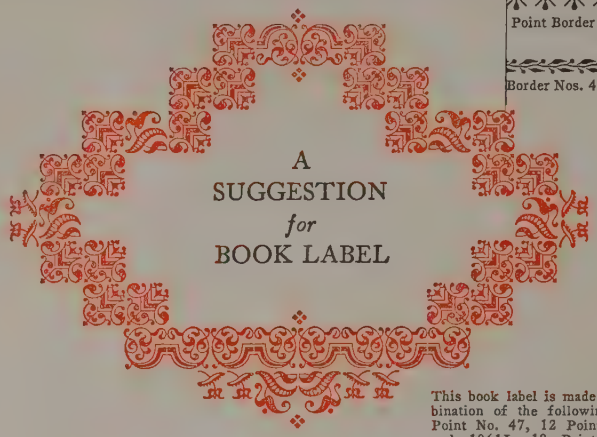


18 Point Border Nos. 748, 751*R* and 751*L*

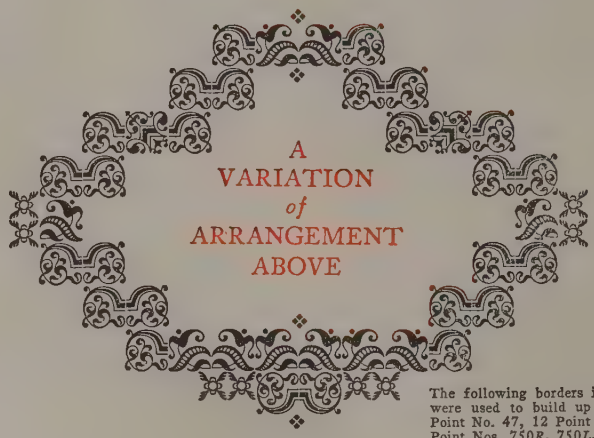
The built-up border surrounding this page is made up of a combination of 18 Point Border Nos. 755¼, 755*d* and 755*L*

Point Border No. 1073

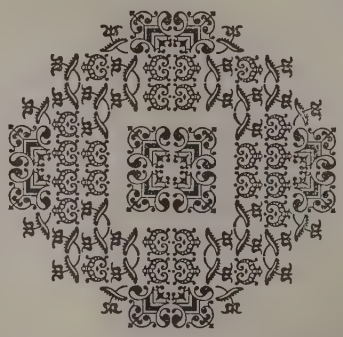
Border Nos. 49½, 73 and 49



This book label is made up of a combination of the following borders: 6 Point No. 47, 12 Point Nos. 1061*R* and 1061*L*, 18 Point Nos. 750*R*, 750*L*, 751*R*, 751*L*, 752*R* and 752*L*.

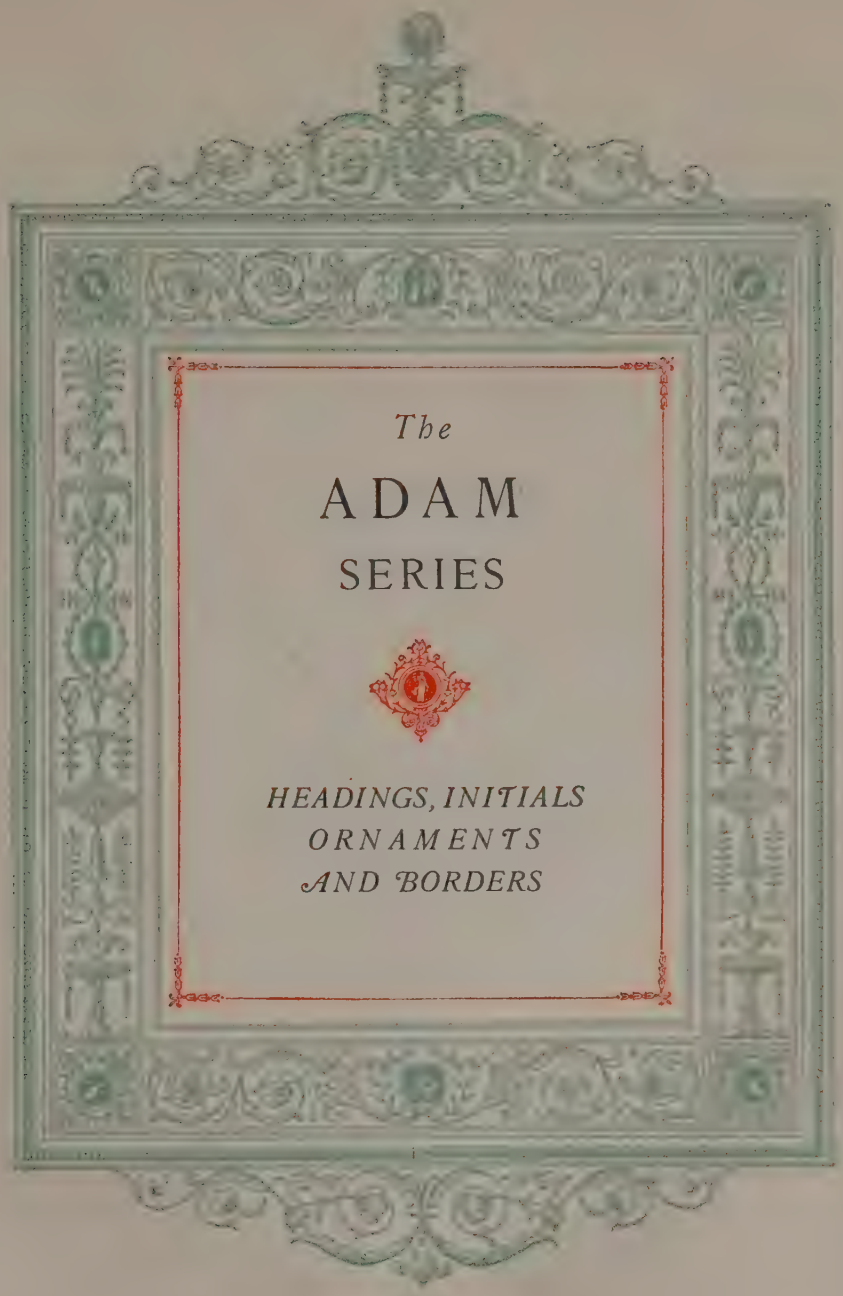


The following borders in combination were used to build up this label: 6 Point No. 47, 12 Point No. 1024, 18 Point Nos. 750*R*, 750*L*, 751*R*, 751*L*, 752*R* and 752*L*.



The panel enclosing this page is made up of the following Linotype material: Borders, 12 Point Nos. 1024, 1027 and 1028 (reversed), 1025 and 1026, 18 Point Nos. 723 and 723¼; Matrix Slides, 6 Point Nos. 516 and 1467, 8 Point No. 735.

To make up the above ornament, the following borders, are required: 12 Point Nos. 1069, 1061*R* and 1061*L*; 18 Point Nos. 751*R* and 751*L*.



The decorative page panel shown above is X-1461 and is mortised and mounted on wood base, or X-1462, when ordered unmounted and unmortised. The 48 point ornament in center of panel is X-1457 on metal base, and X-1458 unmounted. Type, Elzevir No. 3, 18 and 24 point roman capitals, 12 and 14 point italic capitals and lower case.

UNLESS the thought which the author wishes to convey can be made more beautiful and more effective by adding decorations to the type, the decoration should be omitted. Nothing is more inartistic than decoration which is placed in a book merely for the sake of decoration, with no idea of making it a part of the vehicle of the thought to be expressed. If the decoration attracts attention to itself away from the thought of the author, then the production itself is not a book but an *objet d'art*

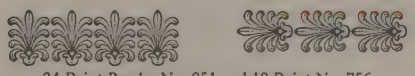
66 POINT ORNAMENT
Metal Base, X-1459; Unmounted, X-1460

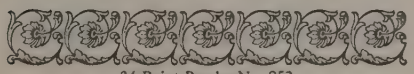
COMPLETE PAGE PANEL: Outside, 42 by 65½ picas; Mortise, 24 by 31½ picas. Wood Base, Mortised, X-1455; Unmounted, Unmortised, X-1456.

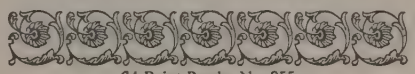
ADAM BORDER MATRICES AND RULE

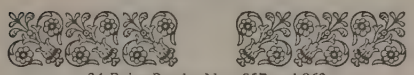
24 POINT BORDER MATRICES

24 Point Border No. 850

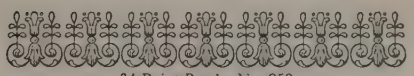

24 Point Border No. 851 and 18 Point No. 756

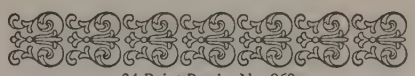

24 Point Border No. 853

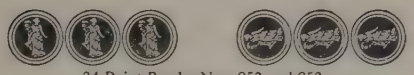

24 Point Border No. 855


24 Point Border Nos. 857 and 862

24 Point Border No. 861


24 Point Border No. 859

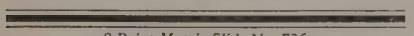

24 Point Border No. 860

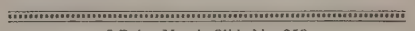

24 Point Border Nos. 852 and 852*a*

24 Point Border Nos. 858 and 858*a*

24 Point Border Nos. 854 and 854*a*

24 Point Border Nos. 856 and 856*a*


8 Point Matrix Slide No. 736


,5 Point Matrix Slide No. 258

2 Point Matrix Slide No. 402

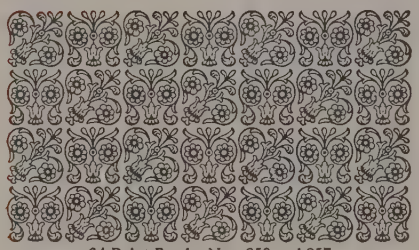
THIS effect of an entablature is secured by the use of head and tail electrotyped designs connected by rules. Thus the depth may vary at will. (See page 45.)

HEADPIECE: Wood Base, X-1449; Unmounted, X-1450.
TAILPIECE: Wood Base, X-1451; Unmounted, X-1452.
RULE: 2 Point Matrix Slide No. 401.

ADAM BORDER MATRICES IN COMBINATION

24 Point Border Nos. 851 and 858

24 Point Border Nos. 851, 853 and 855



24 Point Border Nos. 850 and 857

24 Point Border Nos. 850, 852 and 859

24 Point Border Nos. 853, 855 and 856

24 Point Border Nos. 850 and 859

84 POINT INITIAL
Metal Base, Mortised, X-1453
Unmounted, Unmortised, X-1454

HEADPIECE, 18 by 4 picas
Wood Base, X-1463; Unmounted, X-1464

The border enclosing this page was made up of the following material: The outer hair-line rule was cast from 2 Point Matrix Slide No. 402; next, working inward, appears a combination of 24 Point Border Nos. 850, 853, 855 and 857. The Oxford rule, next in order was cast from 8 Point Matrix Slide No. 736 and the dots with parallel hair-line was cast from 5 Point Matrix Slide No. 258. For the inner hair-line rule, 2 Point Matrix Slide No. 402 was used once more.

THE LOUIS XV SERIES

Borders, Initials, Ornaments and Headings

IF THE Book Beautiful be beautiful by virtue of its writing or printing or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one composite whole, the consummate Book Beautiful. Here the idea to be communicated by the Book comes first, as the thing of supreme importance. Then comes in attendance upon it, striving for the love of the idea to be itself beautiful, the written or printed page, the decorated or decorative letters, the pictures, set amid the text, and finally the binding, holding the whole in its strong grip, and for very love again itself becoming beautiful because in company with the idea.

—COBDEN-SANDERSON

SPECIFICATIONS: *14 Point Elzevir No. 3, 3 point leaded; Heading, 14 point italic caps and lower case and 24 point roman caps; Decoration, 78 Point Louis XV Initial, X-1215, Louis XV Complete Page Panel, X-1216, and 3 Point Matrix Slide No. 303.*

HEADBAND: 37 picas long by 3½ picas deep. Wood Base, X-1199; Unmounted, X-1334. Also made 31 picas long by 3 picas deep. Wood Base, X-1348; Unmounted, X-1349

HEADBAND: 36 picas long by 3½ picas deep. Wood Base, X-1195; Unmounted, X-1328

HEADBAND: 31 picas long by 3 picas deep. Wood Base, X-1346; Unmounted, X-1347

HEADBAND: 20 picas long by 2 picas deep. Metal Base, X-1329
Wood Base, X-1196; Unmounted, X-1330

78 POINT INITIAL
Metal Base, Mortised, X-1215
Unmounted, Unmortised, X-1340

ORNAMENT: 9½ picas long
Metal Base, X-1331
Wood Base, X-1197
Unmounted, X-1332

TAILPIECE: 72 point
Wood Base, X-1209
Unmounted, X-1335

78 POINT INITIAL
Metal Base, Mortised, X-1341
Unmounted, Unmortised, X-1342

TAILPIECE: 60 point
Wood Base, X-1194
Unmounted, X-1327

168 POINT INITIAL: Metal Base, Mortised, X-1210
Unmounted, Unmortised, X-1336

138 POINT INITIAL: Metal Base, Mortised
X-1192; Unmounted, Unmortised, X-1325

ORNAMENT: 72 point
Wood Base, X-1193
Unmounted, X-1326

168 POINT INITIAL: Metal Base, Mortised, X-1211
Unmounted, Unmortised, X-1337

HEADPIECE: 21 x 5 picas. Wood Base, X-1191
Unmounted, X-1324

HEADPIECE: 17 x 4 picas. Wood Base, X-1213
Unmounted, X-1339

HEADPIECE: 37 x 7 picas. Wood Base, X-1344; Unmounted, X-1345
Also made 21 x 5 picas. Wood Base, X-1212; Unmounted, X-1338

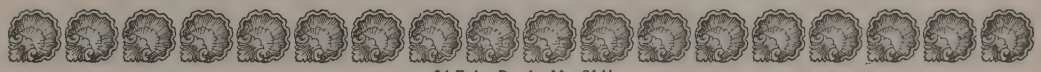
COMPLETE PAGE PANEL: Outside, 50 x 65 picas; Mortised, 39 x 54 picas. Wood Base, Mortised, X-1198, Unmounted, Unmortised, X-1333
Also made, outside, 37 x 54 picas; Mortise, 30 x 46½ picas. Wood Base, Mortised, X-1216; Unmounted, Unmortised, X-1343

LOUIS XV SERIES

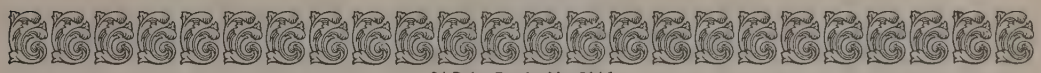
Matrix Borders

Appropriate for use with the Elzevir or French Old Style

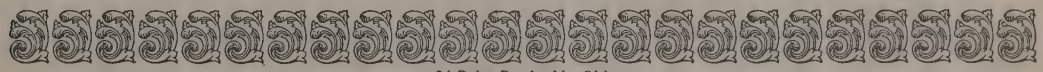
24 Point Border No. 814*i*



24 Point Border No. 814*j*

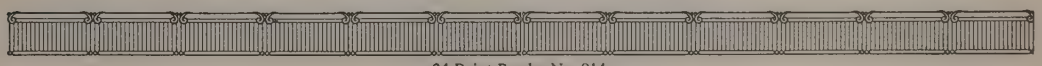


24 Point Border No. 814*d*

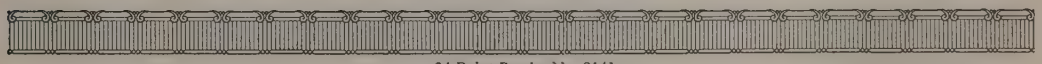


24 Point Border No. 814*e*

24 Point Border No. 814

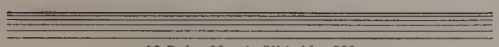


24 Point Border No. 814*g*

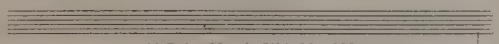


24 Point Border No. 814*b*

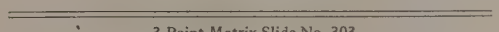
Matrix Borders and Slides appropriate for use with the Louis XV Series



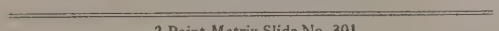
12 Point Matrix Slide No. 893



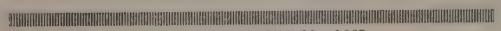
11 Point Matrix Slide No. 892



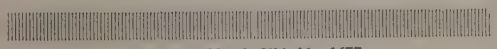
3 Point Matrix Slide No. 303



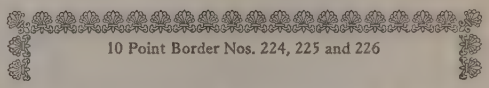
2 Point Matrix Slide No. 301



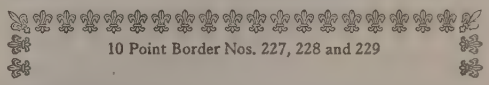
6 Point Matrix Slide No. 1665



12 Point Matrix Slide No. 1677

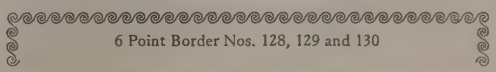


10 Point Border Nos. 224, 225 and 226

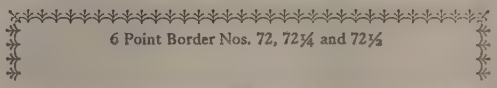


10 Point Border Nos. 227, 228 and 229

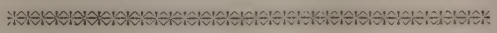
9 Point Border No. 901



6 Point Border Nos. 128, 129 and 130



6 Point Border Nos. 72, 72¾ and 72½



6 Point Border No. 95

COMPLETE PAGE PANEL: Outside, 50 x 65 picas; Mortise, 39 x 54 picas. Wood Base, Mortised, X-1198; Unmounted, Unmortised, X-1333

LOUIS XV SERIES

Matrix Border Combinations

24 Point Nos. 814, 814*d*, 814*e*, 814*g*, 814*h*, 814*i* and 814*j* shown in combination

24 Point Nos. 814, 814*i* and 814*j* shown in combination

24 Point
Nos. 814, 814*d*, 814*e*, 814*i* and 814*j*
shown in combination

24 Point
Nos. 814*d* and
814*e* shown in
combination

24 Point
Nos. 814, 814*d* and
814*e* shown in
combination

24 Point
Nos. 814*d*, 814*e*, 814*i*
and 814*j* shown in
combination

24 Point
No. 814 shown
in combination

24 Point
Nos. 814*d* and 814*e* shown
in combination

24 Point
Nos. 814*i* and
814*j* shown in
combination

The border surrounding this page is made up of the following Linotype decorative material: Beginning at the outside, a combination of 24 Point Border Nos. 814, 814d, 814e, 814i and 814j. Next, 6 Point Matrix Slide No. 252 appears, followed by 6 Point Matrix Slide No. 515. The inner panel is composed of 10 Point Border Nos. 201, 201¼ and 201½, and 3 Point Matrix Slide No. 403.

DECORATIVE INITIALS AND THEIR USES

IT IS in the early manuscripts that use of initial letters is found in its most elaborate form. The maker of the book, whether it be the scribe or the printer, has always felt the necessity of using the opportunity offered at the beginning of the volume, or chapter, to dress his page in such a way as seems to him most fitting to its context.

After the manuscript days, however, the elaborate form of decorative initials did not reach its height until the impetus given to the decorative printing by William Morris. In the Eighteenth Century printers used box initials and pictorial designs engraved on copper, then the Chiswick Press began to elaborate their books, but these efforts were far overshadowed by the wonderfully decorated volumes issued from the Kelmscott Press.

There is danger in using decoration in connection with typography. Placed in the hands of a master artist like William Morris, the form of the decoration combines perfectly with the design of the type, and the fact that the type is overloaded with decoration is forgiven Morris because of the sumptuous elegance of the printed page. A lesser artist, however, needs to use great restraint in selecting his decoration. He should question carefully whether or not the design is in keeping with the type, and also whether the decoration should not be left out rather than put in.

A common fault found in books using even plain large initials is that the printer does not always consider the necessity of having his initial exactly fit the space left by the lines of type.

(12 Point No. 1, 9 point leaded)

Page 42

THE COUNTRY PRINTER

clear water, and then the night before publication day it was turned and sprinkled. Now it was printed dry, I felt as if it were time to class Benjamin Franklin with the sun-myths.

VIII

PUBLICATION day was always a time of great excitement. We were busy all the morning getting the last editorials and the latest news in type, and when the paper went to press in the afternoon the entire force was drafted to the work of helping the engine and the press through their various disabilities and reluctances. Several hands were needed to rur the press even when it was in a willing frame; papers as they came from it; as called from their wonted work t to the subscribers, for with the ness of their sex, the young ladi ceased to do this as soon as the affair wore off. Still, the office w rather a lively scene, for the pap ered at the village houses, and e came and got his copy; the villa come about the hour we went to

SPECIFICATIONS

OVER-ALL SIZE: 18 x 32½ picas.
TYPE: 10 Point No. 1.
LEADING: 4 point.
TITLE: 10 Point Bodoni Book caps, interspaced.
RUNNING HEAD: 8 Point Bodoni Book caps, interspaced.
FOLIO: 10 Point No. 1 caps and lower case.
INITIAL: 36 Point Cheltenham Initial, X-1144.
DECORATION: Modern Headband, X-1223.
RULES: 2 Point Matrix Slide No. 403, and 6 Point Matrix Slide No. 516.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point No. 1, 2 point leaded)

CRITICAL COMMENT

INASMUCH as the modern face is large for given body, it may often be used to secure a more open page than it would be possible with other 11 point faces. The use of the Bodoni face in connection with the modern makes a harmonious combination. The ruled treatment, bled off, adds distinction.

The margins shown here are for 32 x 42 paper (trimmed).

(8 Point No. 1, 2 point leaded)

Page 41

THE COUNTRY PRINTER

MY earliest memories, or those which I can make sure are not the sort of early hearsay that we mistake for remembrance later in life, concern a country newspaper, or, rather, a country printing office. The office was in my childish consciousness some years before the paper was. The compositors rhythmically swaying before their cases of type; the pressman flinging himself back on the bar that made the impression, with a swirl of his long hair; the apprentice rolling the forms, and the foreman bending over the imposing-stone, were familiar to me when I could not grasp the notion of any effect from their labors. In due time I came to know all about it, and to understand that these activities went to the making of the Whig newspaper which my father edited to the confusion of the Locofocos, and in the especial interest of Henry Clay; I myself supported this leader so vigorously for the presidency in my seventh year that it was long before

CONTENTS: *Set in 14 Point Bodoni Book caps, 12 Point Bodoni Book caps and small caps, and 8 Point Bodoni Book small caps.*

TITLE: *Set in 8, 10, 12 and 18 Point Bodoni Book caps, and 10 Point Bodoni Book caps and lower case italic; Decoration, Modern Ornament, X-1226; Rules, 2 Point Matrix Slide No. 403 and 6 Point Matrix Slide No. 516.*

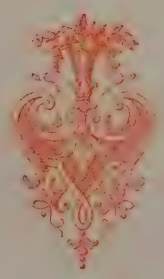
(10 Point Bodoni Book italic, 2 point leaded)

CONTENTS

CHAPTER		PAGE
I.	The Battlefield of Life . .	3
II.	Religion and the Masses . .	12
III.	The Rage for New Laws . .	22
IV.	Religion *vs.* Science	27
V.	The Great Mystery	43
VI.	The Origin of Courage . . .	57
VII.	The Survival of Races . . .	67
	Bible in the National Schools	83
	Disease of Thinking .	111

THE COUNTRY PRINTER · AN ESSAY

by WILLIAM DEAN HOWELLS



HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON

ANY *intelligent publisher will appreciate a suggestion from his printer to modify or adapt the copy originally supplied by him for the title page to make it conform to appropriate typographical treatment. Too few words produce a barren appearance; too many make a confused page.*

(10 Point Bodoni Book italic, 2 point leaded)

But when it came to the arrangement of these same characters in combination—in a word, to "Composition"—the old printers, with their devotion to precedent, found themselves on firmer ground. Ground so solid, in fact, that the printer of today may set his feet upon it with the certainty of finding a sure and reliable foothold.

Long years before Johann Gutenberg had set up the types from which was to be printed that most magnificent of all experiments, the "Forty-two line Bible," the old Monks had arrived at the true principles
position. They had realized th
of all decoration is pattern, so,
their books were to be convinci
they must first of all be effectiv
And what was true five hundre
just as true today.

The latter day Printer's pro
ever, more complicated than th
mediæval copyists. He has ind
his page decorative by making
of patterning, but this is only
aim, for primarily he has to m
bearing in mind the injunction

SPECIFICATIONS

OVER-ALL SIZE: 19 x 32 picas.
TYPE: 11 Point No. 1.
LEADING: 3 point.
TITLE: 18 Point Scotch, caps and lower case, roman and italic.
CHAPTER TITLE: 9 Point No. 1 roman caps.
RUNNING HEAD: 12 Point No. 1 roman caps, interspaced.
FOLIO: 11 Point No. 1 figure.
INITIAL: 30 Point Scotch.
NUMBER OF WORDS TO FULL PAGE: 208.

(6 Point No. 1, 2 point leaded)

CRITICAL COMMENT

THE modern face having a more extended letter than the old style, may be used to secure a page containing a minimum number of words.

Printers today do not use the modern face as freely as it deserves, for it is admirable in design and legible to read.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point No. 1, 2 point leaded)

The History *of the* Printed Page

I

YESTERDAY AND TODAY

WHETHER it be true or not that "every woman is at heart a rake" as Pope has assured us, it is at least certain that every craftsman is at heart a conservative.

It was the innate conservatism of the early printers that led them to follow, with a too slavish fidelity to details and non-essentials, the methods of those who, before the invention of printing, had made books by writing them.

It was the fear of adventuring too far from the beaten path that led them to imperil the legibility of their text by a whole-hearted adoption of the crabbed and angular letters of the Monkish Scribes. And it was the same fear that induced them needlessly to enlarge their fonts of type by the inclusion therein of the many contractions of whole words and terminations in which the time-saving writers of manuscripts had indulged.

COPYRIGHT: *Set in Scotch 6 and 8 point level small caps, interspaced, and 8 point caps and lower case in both roman and italic.*

TITLE: *Set in Scotch 8, 10, 11, 12 and 18 point.*

(10 Point No. 1 roman caps, and italic caps and lower case, 2 point leaded)

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Printed August, 1923

The HISTORY *of the* PRINTED PAGE

.LER LINOTYPE COMPANY, BROOKLYN, N. Y.
IN THE UNITED STATES OF AMERICA

BY

GEORGE M. PORTER

EVERY *title page requires a carefully worked-out plan which shall take into account the harmony of display types in relation to text type, balance of weight, perfection of proportion, and, most of all, value of white space.*

(10 Point No. 1, 2 point leaded)

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

became better understood. These changes very often afford the only satisfactory evidence of the place and date of printing, as well as of the printer's name. We propose, therefore, as an aid to chronological arrangement, to notice the points of similarity between the earliest printed books and manuscripts, especially with reference to the productions of Colard Mansion and William Caxton, and then to notice the similarities, purely typographica introduced by the printe

1. There was a selectio scribe naturally wrote h on fine vellum, carefully evenness in tone and qual idea the early printers s before beginning to print. seen when two or three co are compared together. O printed entirely on thick, on thin paper—one has n another is made up of wh calls "outsides." The tw "Knyght of the Toure" p Museum present a remar plan of consistent selecti

2. It was a common pr when employing paper f

SPECIFICATIONS

OVER-ALL SIZE: 22 x 35 picas.
TYPE: 12 Point No. 1.
LEADING: 2 point.
TITLE: 14 Point Scotch caps.
RUNNING HEAD: 12 Point No. 1 italic caps.
FOLIO: 12 Point No. 1.
INITIAL: 42 Point Caslon (hand).
DECORATION: Border Matrices Nos. 1060*j*, 1060*d*, 1060*f*, 1060*e*, 1060*i*.
NUMBER OF WORDS TO FULL PAGE: 235.

(6 Point No. 1, 2 point leaded)

CRITICAL COMMENT

WHEN the manuscript is of such a nature that it is desirable to extend it into a greater number of pages the modern face is extremely useful. Compare this page, for instance, with page 24 and note that it contains a fewer number of words, although three picas more in width and two picas more in length. The modern face, however, is so essentially plain that it requires careful treatment when used for anything except text-books or volumes of utilitarian purpose.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point No. 1, 2 point leaded)

STORY OF PRINTING

CHAPTER I

COSTUME, that sure guide of the historian and the antiquary, is perhaps nowhere more discernible than in literature, not merely in the dress of language and expression, but also in the visible exponents of that dress—writing and printing. Thus, a manuscript of a printed book may, by the character of its writing or printing alone, be ascribed to a determinate era. In other words, a careful investigation of the mode of construction will, in most cases, enable us to determine the approximate age of any book, from the early manuscript to the machine-printed volume of the present day.

In tracing the early development of printing, we are able to note those successive deviations from the form of its parent, Caligraphy, which were necessitated by the peculiarities of the new art. Commencing simply as a substitute for manuscript, it was naturally a close imitation thereof, and hence the early-day printers labored under many inconveniences, which were shaken off as the capabilities of the new art

CONTENTS: *Set in Scotch 12 point caps, interspaced, 10 point caps and small caps, and 8 point level small caps; Decoration, 12 Point Border Nos. 1060j, 1060d, 1060f, 1060e and 1060i.*

TITLE: *Set in Scotch 8, 10, 11, 12, 14 and 30 point caps, 10 point level small caps, and 8 point caps and lower case italic; Decoration, 12 Point Border Nos. 1060¼, 1060d, 1060f and 1060e, and 4 Point Matrix Slide No. 503, in combination.*

(10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

STORY OF

PRINTING

BY

CHARLES EDWARDS JOHNSON

Author of "The Art of Typesetting," "The Printed Page," etc.

WITH EIGHT ILLUSTRATIONS FROM PHOTOGRAPHS BY

HENRY GARLAND

CAXTON EDITION

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

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		345
		447

As *the Scotch face is neither purely modern nor purely old style, it may be used in display with either. This title page has too much copy on it. The two italic lines underneath the author's name should be deleted and placed as an advertising card on the verso of the bastard title. Compare the "Contents" page with that on page 75, and note the difference in effect when points are placed after the roman numerals.*

(10 Point Scotch italic, 2 point leaded)

Number One with Italics and Small Caps

6 Point No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will aid in maintaining it. Much has been written regard

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LINOTYPE TYPOGRAPHY

HY is one type better for a particular book than another? To answer this we must consider that the duty of typography is to convey to our power of imagination the particular thought which the author wishes to communicate. It should not influence that thought in any way. The type, then, should express in its line the nature of the thought it conveys, and the more beautiful the type, provided its beauty does not attract attention away from the thought to the vehicle, the more fitting the selection.

When we come to the matter of decoration the same judgment is required. Unless the thought which the author wishes to convey is made more beautiful and more effective by adding decorations to the type, the decoration should be omitted. Nothing is more inartistic than decoration, placed in a book merely for the sake of decoration, with no idea of making it a part of the vehicle of the thought to be expressed. If the decoration attracts attention to itself away from the thought of the author, then the production itself is not a book, but an *objet d'art*. This is a just criticism of the Kelmscott volumes, where the beauty of the Burne-Jones illustrations and the peculiar individuality of the Morris types attract attention wholly away from the text; and it is a fair statement that if one wishes to read the "Canterbury Tales" he would surely turn to some edition other than the Kelmscott Chaucer.

The modern custom of illustrating volumes of fiction usually results in inartistic combinations. The ideal method would be for the author to be able to illustrate his own story, for only in that way would it be possible for the

SPECIFICATIONS: *Heading, 36 Point Bodoni caps; Text, 14 Point No. 16, 3 point leaded; Decoration, 36 Point Border Nos. 1219 and 1219b, 8 Point Matrix Slide No. 1371; Initial, 126 Point Bodoni, Mortised, X-1158.*

Number Sixteen with Italics and Small Caps

6 Point No. 16

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WE ARE now so unaccustomed to beauty that we are apt to look upon it as a luxury, and to regard with suspicion those who talk of art; and indeed, I begin by admitting that much that passes by the name is sheer waste and foolishness. But the art with which we are concerned is nothing more than an intelligent mastery in work done; it is the element of quality in workmanship.

W. R. LETHABY

FROM THE great universal storehouse every artist after his kind quarries out his material. Years of work and experiment teach him its properties, and give him facility in dealing with it, until he finally forms from it the speech and language which seems to him best fitted to embody and convey to the world what he has in his eye and mind.

WALTER CRANE

HUMAN LABOR, through all its forms, from the sharpening of a stake to the construction of a city or an epic, is one immense illustration of the perfect compensation of the universe. Everywhere and always this law is sublime. The absolute balance of Give and Take, the doctrine that everything has its price; AND, IF THAT PRICE IS NOT PAID, NOT THAT THING BUT SOMETHING ELSE IS OBTAINED, and that it is impossible to get anything without its price; this doctrine is not less sublime in the columns of a ledger than in the budgets of states, in the laws of light and darkness, in all the action and reaction of nature.

RALPH WALDO EMERSON

SPECIFICATIONS: *11 Point No. 21 with italic and small caps, 2 point leaded; Initial, 48 Point Caslon Series No. 1253; Decoration, 2 Point Matrix Slide No. 401, 6 Point Matrix Slide No. 516, 8 Point Matrix Slide No 1371, 10 Point Border No. 201¼ and 24 Point Border Nos. 851, 853, 855 and 857; 24 Point Border Nos. 852 and 859 were used to make up the free ornaments in body of page.*

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(The 12 point size of this series is in process of manufacture)

MODERN TYPES

THE CUTTING OF CASLON fonts marked an advance in type designing, but this style, poorly handled, resulted in weak and inadequate examples which lasted well into the Nineteenth Century. A general improvement is noticeable, however, with the introduction of the faces of modern type which were made fashionable by Didot in France, and Bodoni in Italy, who may be credited with introducing the modern school of typography.

These two men, although of different nationality, collaborated in the designing of their principal type faces, taking as a basis that books are made to read, and that their design should make books more readable than any which had preceded them. The popularity of the modern face was such that for a time the Caslon and Baskerville faces were entirely discarded, and, in fact, many of the type founders, considering that the old-style faces had gone entirely out of favor, destroyed their matrices, only to find it necessary again to cut them when the revival of the old-style faces occurred, about 1814, through the combination of William Pickering as publisher and the Whittinghams as printers.

(18 Point Scotch, 2 point leaded; Heading 24 Point Scotch caps)

This statement defeats itself. Every race, from the lowest to the highest, has adopted certain greatly typical tastes in all creative lines. If the majority were born helplessly with poor taste, it would not have been possible for the races to take pleasure in the creations of those individuals with good taste that have made them national.

This makes reasonable the inference that good taste is not a mysterious gift, but is something that falls within the educational realm. The processes for learning it may differ from the process for learning the multiplication table, but that the human intellect is reasonably self-conscious, grasping the difference between go art is a reasonable assumption.

It cannot be denied, of course, t individuals have a superior faculty cise of what we call good taste. It tory, however, to account for it als explanation that it is something th Environment, the direction taken or pursuits, are a quite sufficient ex many of these perfectly simple fo the conscious knowledge of the ind with so sure a touch that it seems s

CRITICAL COMMENT

NOTE the effectiveness of liberal leading in combination with the 10 Point Scotch face. In no size does the characteristic Scotch face show to better advantage than in the 10 point when given an opportunity, but this is a size and face which need opening up, showing to much better advantage when thus treated than when solid or with 1 point leading.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 31 picas.
TYPE: 10 Point Scotch.
LEADING: 4 point.
TITLE: 10 Point Scotch caps, interspaced.
RUNNING HEAD: 11 Point Scotch small caps, interspaced.
FOLIO: 11 Point Scotch roman.
INITIAL: 30 Point Scotch.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Scotch, 2 point leaded)

TASTE AND KNOWLEDGE

A GOOD part of the non-creative world views the possession of good taste with something of helpless admiration. They consider it much in the light of a fairy gift, granted to certain fortunate ones at birth like curly hair or a pretty nose. "He has natural good taste." How often we hear that statement! Even artists are tempted to accept the easy explanation that taste is an inborn talent. The mind instinctively recalls acquaintances who appear in all their activities to exercise good taste with so sure a touch that it seems spontaneous to those whose artistic judgment is not so swift and reliable.

Yet if we accept the tempting theory that some persons are born with the faculty of good taste, we must accept the dictum that most persons are born with poor taste, for it is undeniable that the majority of the non-creative multitude is without taste; and as a lack of taste is not negative, a person who lacks good taste must inevitably have bad taste.

ILLUSTRATIONS: *Set in Scotch 12 point caps, 8 point caps, small caps and lower case, and italic caps and lower case.*

TITLE: *Set in Scotch 8 point small caps, and 6, 8, 10 and 12 point caps.*

(10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

ILLUSTRATIONS

ON THE ROCK OF QUEBEC. Frontispiece.

"Far away, through these forests and across these cataracts, I believe with you there lies a little Kingdom of Content, where you and I will one day reign." [p. 86]

ANNE INTERRUPTS THE CONFERENCE. Facing page 66.

"The hood of her cape had fallen back, permitting the wealth of chestnut hair, in its disarranged beauty, to form a frame to the fair face beneath."

THE FÊTE AT VERSAILLES. Facing page 166.

"The King and the Queen led the assemblage down the broad walk to the edge of the grand canal."

ND MME. DE MAINTENON. Facing page 186.

he popes 'Your Holiness,' and Kings 'Your sty.' You Madam, should be called 'Your

ERY OF THE MISSISSIPPI. Facing page 263.

of Louis the Great, I do now take possesshis great river of the Mississippi.

TASTE AND KNOWLEDGE

AN ATTEMPT TO APPLY THE PRINCIPLES OF ART TO THE PRACTICE OF TYPOGRAPHY

BY

SAMUEL F. JOHNSON

THE PRINTERS PUBLISHING COMPANY

BOSTON CHICAGO NEW YORK

SOMETIMES *the "Illustrations" page calls for both title and quotation from text. The above arrangement is suggested. The "Contents" exhibit on page 89 shows a similar treatment to use in combination.*

(10 Point Scotch italic, 2 point leaded)

of modern times may well pine for the good old days when nobody in Washington knew what the Nation wanted until sometime after the Nation had comfortably forgotten it.

Washington, considered as the nerve center of the country (the word "nerve" being used without unworthy, slangy implication as to appropriations, pork barrels and other national utilities), certainly managed to get along wonderfully for a long time without any particular news from the country that it was governing.

It managed to get along quite well with a mail service that would arouse fretful remarks from some of the Filipino communities which Washington is ruling now with aids to communication that enable Luzon to speak to the capital more swiftly than Philadelphia could then. It did not pine for information.

Long after New York, Philadelphia and Boston had become so journalistic that their inhabitants were quite unable to devour their breakfasts without simultaneously devouring news, Washington still managed to eat its meals in unruffled ignorance.

CRITICAL COMMENT

THE size of the 11 Point Scotch face is small as compared with other faces cast upon the same body, which frequently makes it desirable to use for an open page. There is a peculiar distinction in a page with wide leading provided the balance is kept harmonious. Interspacing the letters in the running head, and slightly increasing the blank between the running head and the first line of text, help to keep the color light and the general appearance of the page effective.

Note the effective combination of the Bodoni Book caps.

The margins shown here are for 30½ x 36 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 34 picas.
TYPE: 11 Point Scotch.
LEADING: 4 point.
TITLE: 14 Point Bodoni Book roman caps, interspaced.
CHAPTER TITLE: 7 Point Bodoni Book roman caps.
RUNNING HEAD: 7 Point Bodoni Book roman caps, interspaced.
FOLIO: 11 Point Scotch roman figures, bracketed.
INITIAL: 36 Point Bodoni.
DASH: 12 Point Bodoni Brackets Nos. 1065L and 1065R.
NUMBER OF WORDS TO FULL PAGE: 175.

(6 Point Scotch, 2 point leaded)

GREAT NEWSPAPER CENTERS

THE Father of his Country was not able to learn all about it at breakfast time every morning by merely propping a newspaper behind his plate. There was no morning press in Washington then to remind him of his parental duties.

Perhaps his noted successors in the White House have envied him sometimes and have realized with a freshened appreciation that there is some truth in the adage which alleges that ignorance is bliss.

Undoubtedly many a White House breakfast would have been digested better if there had been no morning newspapers to read during its course. It is, to be sure, a necessary modern convenience to be able to feel the country's pulse as soon as one gets out of bed, but when the pulse is feverish and betrays strange symptoms that baffle diagnosis, a President

CONTENTS: *Set in Scotch 12 point caps, 10 point caps and small caps and italic caps and lower case, and 8 point caps and small caps.*

TITLE: *Set in 6, 8, 10 and 24 Point Bodoni caps.*

(10 Point Scotch roman caps and italic caps and lower case, 2 point leaded)

GREAT NEWSPAPER CENTERS

BY
EDWARD BROUGHTON
AUTHOR OF "THE CALL OF THE NEWSPAPER"

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

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Chapter II — *The Hero Becomes an Explorer*	16
Chapter III — *The Hero Contents Himself with Half a Loaf*	30
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Chapter VII — *The Hero Meets a Great King*	93
Chapter VIII — *The Sieur de la Salle Finds a Rare Gem in a False Setting*	120
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THE *earliest volumes lacked the title page because vellum and linen paper were held so high that the expense of an extra leaf was considered an unnecessary luxury.*

In these books, that which took the place of the title was at the end, the colophon usually including the name of the printer.

(10 Point Scotch italic, 2 point leaded)

bounds, and that when they did break loose it was sometimes beyond the combined power of all the city authorities to restrain them. The Evil May Day, as it was called, in 1517, when the apprentices rose up against the foreigners, especially the French, and, notwithstanding the efforts of the Lord Mayor and Aldermen, ravaged the City, burning houses and killing many persons, is recorded by the old chroniclers. The day was one long remembered by the masters with fear, and by the apprentices with pride—although twelve of the latter ignominiously perished by the hands of the City's hangman after the suppression of the riot by vigorous enforcement of the law by the F

The master's duties to his
to feed him, clothe him and teac
truly his art and craft. Failing
of these duties, the apprentice c
plaint and proof shown before
Aldermen, have his indentures c
turned over to another master.
side, the apprentice made oath
master well and truly, to keep al
to use no traffic on his own acco
all lawful commands. The Lond
those days were very exclusive

SPECIFICATIONS

OVER-ALL SIZE: 18 x 33½ picas.
TYPE: 11 Point Scotch.
LEADING: 2 point.
TITLE: 24 Point Bodoni roman caps, interspaced.
CHAPTER TITLE: 10 Point Bodoni Book roman small caps, interspaced.
RUNNING HEAD: 10 Point Bodoni Book small caps, interspaced.
FOLIO: 11 Point Scotch roman, bracketed.
RULES: 2 Point Matrix Slide No. 403.
INITIAL: 72 Point Scotch, X-1388; Second Color, X-1390.
DECORATIONS: Scotch Headband, X-1392.
NUMBER OF WORDS TO FULL PAGE: 215.

(6 Point Scotch, 2 point leaded)

CAXTON

AN APPRECIATION

CAXTON tells us, in his prologue to "Charles the Great," that, previously to his apprenticeship, he had been to school, but whether in Kent or London he does not say. He only thanks his parents for their kind foresight in giving him a good education, by which he was enabled in after years to earn an honest living. No other particulars of his early history being known, we will pass at once to the year 1438, and imagine him, fresh from the Weald, already installed in the household of Alderman Large, and duly invested with all the rights and privileges of a London apprentice.

When we remember how many of these apprentices were young men about four-and-twenty years of age, we can readily believe that very strict rules were required to keep them within

CRITICAL COMMENT

THESE sample pages show effective combination of Bodoni small caps together with the Scotch face. This use of small caps was originated by Aldus, and is particularly useful in long running heads, and especially decorative when included between rules.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

FOREWORD: *Set in Scotch, heading 12 point caps, body 11 point; Leading, 2 point; Rule, 2 Point Matrix Slide No. 403; Scotch Headband, X-1392.*

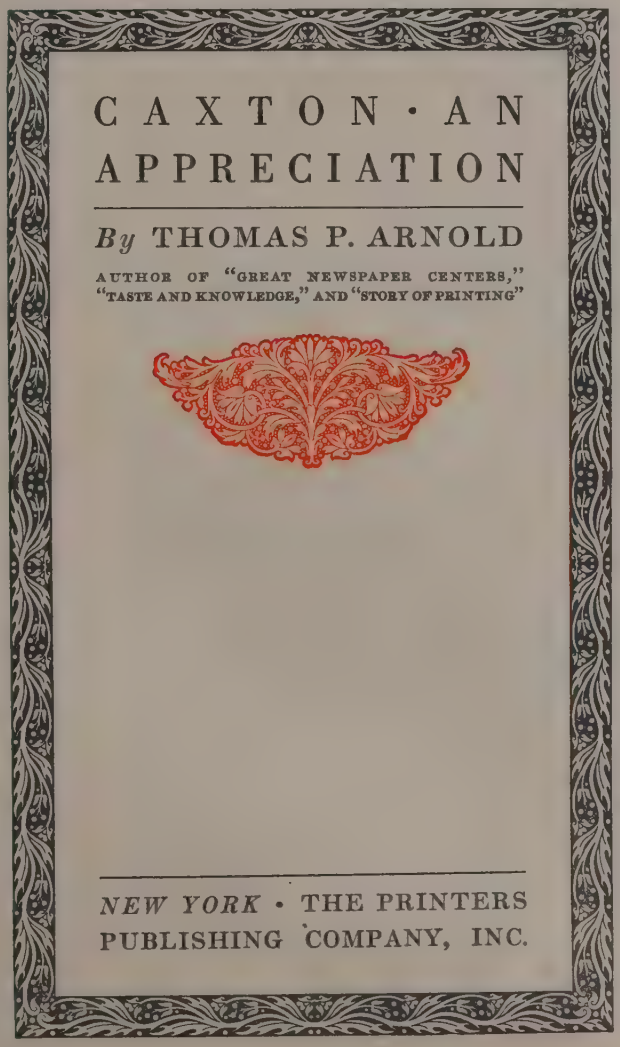
TITLE: *Set in 18 Point Bodoni Book caps, and 8 point small caps, 11 point roman and italic caps, 12 point caps of Scotch; Rule, 2 Point Matrix Slide No. 403; Decoration, 18 Point Border Matrices Nos. 724¼, 724½, 724 left, 724 right, in combination; Scotch Ornament, X-1398.*

(10 Point Scotch roman caps and italic caps and lower case, 2 point leaded)

FOREWORD

THIS little volume has been prepared for all those who have followed the Road of Printing with an interest which suggests investigation. In it is shown the art followed by the great printers who produced volumes entitling them to be considered for all time as masters of their art. The endeavor has been to show the as produced the greatest effect y as a whole, and the obligations owes to men like Caxton, Aldus, antin, not only for their success ers, but also for their constant t any influence which stood be- e and the printing press.

[vii]



THE *use of the Linotype border matrices secures a decorated title without the expense of a design. The number of combinations which can be effected is almost limitless. See page 109.*

(10 Point Scotch italic, 2 point leaded)

Books of devotion and playing cards were the oddly assorted staples on which these early Fifteenth-Century printers exercised their skill, their customers seeming to have been confined entirely to the poorer, or at least the middle, classes. The nobility and superior clergy evidently held in contempt these economical substitutes for the beautifully written and richly illuminated manuscripts which were the treasured possessions of those wealthy enough to indulge in their purchase.

At first these pioneers of wood-cutting confined themselves to the p rude pictures, "prents" Cha them, mainly of a religious But as these began to find th the possession of the commo necessity of some explanato came so obvious that the *For* as he was termed, was comp plement his pictures, at first lines, but subsequently with of reading matter.

SPECIFICATIONS

OVER-ALL SIZE: 18 x 31 picas.
TYPE: 12 Point Scotch.
LEADING: 3 point.
TITLE: 18 Point Bodoni Book roman caps.
RUNNING HEAD: 8 Point Scotch roman caps, interspaced.
FOLIO: 8 Point Scotch.
INITIAL: 18 Point Scotch.
DECORATION: 24 Point Adam Border No. 856.
NUMBER OF WORDS TO FULL PAGE: 160.

(6 Point Scotch, 2 point leaded)

CRITICAL COMMENT

THERE is no type better adapted for a small page with a liberal leading than the 12 Point Scotch. It permits running out a slight manuscript into a book of respectable size without obvious padding. Compare the effect of the 8 point caps in the running head with that of the 7 Point Bodoni Book caps shown on page 88. The use of a decorative piece on the first page relieves the monotony. The display line of Bodoni Book adds to the effect.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

THE HISTORY OF TYPES

PRINTING was not entirely dependent upon the invention of movable types, though so necessary were they to the full development of the printing art that we are wont to consider the one as absolutely necessary to the other.

But there were printers before there were types. Indeed, so well recognized was the trade that it is fairly constantly referred to in the town-registers and other official records of the Fourteenth and Fifteenth Centuries. As early as 1428 we find Wilhelm Kegeler of Nordlingen referred to as a *brief-trücker* or printer of documents, while a decade before, namely in 1417, there was a Jan de Printere (or John the Printer) working in the city of Antwerp.

CONTENTS: *Set in Scotch, 12 point roman caps, interspaced, and 8 point caps and small caps.*

TITLE: *Set in Bodoni Book, 10 point small caps, and 8, 10, 12, 14 and 18 point caps; Decoration, 24 Point Adam Border No. 852.*

(10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

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THE
HISTORY OF TYPES
AND
OTHER ESSAYS

BY

JOHN F. FRENCH

PRINTERS PUBLISHING COMPANY
BOSTON LONDON NEW YORK

VARIETY *in the front matter should not be secured at the expense of consistency.*

Note the suggested arrangement of a short Contents, to preserve a dignified page.

The Bodoni title page is in perfect harmony with the Scotch face.

(10 Point Scotch italic, 2 point leaded)

6 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANYTHING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY. GOOD HEALTH IS AN

8 Point Scotch

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Italic and SMALL CAPS

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10 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

11 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay

Italic and SMALL CAPS

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-*MUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO

12 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CON-

14 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desira-

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but LITTLE HAS BEEN SAID REGARDING THE DE

18 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to

18 Point Scotch Italic

Much has been written regarding the necessity of keeping Linotype machines in good order

24 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain

30 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in

The Book Beautiful

THE IDEAL BOOK IS A COMPOSITE THING MADE UP OF MANY PARTS

IT may be made beautiful by the beauty of each of its parts—its literary content, its material or materials, its writing or printing, its illumination or illustration, its binding and decoration—of each of its parts in subordination to the whole which collectively they constitute: or it may be made beautiful by the supreme beauty of one or more of its parts, all the other parts subordinating or even effacing themselves for the sake of this one or more, and each in turn being capable of playing this supreme part, and each in its own peculiar and characteristic way. On the other hand, each contributory craft may usurp the functions of the rest and of the whole, and, growing beautiful beyond all bounds, ruin for its own the common cause.

The whole duty of typography is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author. And the whole duty of beautiful typography is not to substitute for the beauty or interest of the thing thought not intended to be conveyed by the symbol, a beauty or interest of its own.

—COBDEN SANDERSON

SPECIFICATIONS: *Heading, 18 Point Bodoni caps; Text, 18 Point Bodoni Book, 4 point leaded; Decoration, Bodoni Headpiece, X-1153; Dash, 10 Point Matrix Slide No. 990; Border, combination of 36 Point Bodoni Border Nos. 1206a, 1207b, 1208b, 1209b, 1210b, 1211b, 1212b, 1213b, 1214b, 1215b and 1216b, with rule cast from 8 Point Matrix Slide No. 735 and 6 Point Matrix Slide No. 742 on either side.*

eagerly welcomed the new Bodoni faces and those which were cut after the new mode.

Bodoni was fond of decoration, but he kept this fondness in restraint. His headbands and borders were composed in graceful geometrical forms and finished with mathematical accuracy.

He cut with his own hands the punches for many of his types. His care for his books was not limited to the typography and decoration. He also selected the paper with the greatest care. The impression of the type after printing was carefully removed by a process of his own which was presumably similar to our modern process of "dry pressing."

It was the weakness of the sharp hair-line and the flat, unbracketed serif that made the Bodoni type lose favor with printers. It was found that the fine, weak lines did not stand the wear of the cylinder press. After many years the popularity of the Bodoni somewhat waned and it remained for America to revive the interest in the long-forgotten Bodoni types.

GIAMBATTISTA BODONI died in 1813. His life work is best exemplified in his *Manuale Tipografico* which was begun by him but completed by his widow in 1818. It was issued by the Parma Press in the form of two quarto volumes and contained 279 pages of specimens which are good evidence of his skill and industry. Among these specimens are alphabets of about thirty foreign languages. He is most celebrated for the peculiar style of his letters, which were based on a new system of type design and were cut with clearness and delicacy.

All of his contemporary type-founders were influenced by Bodoni's work. There was some intercourse between him and the Didots of Paris which is manifest in the subsequent work of the latter. The British public, which was becoming tired of the old-style letter which had been used for so many generations, was ready for a novelty, and

CRITICAL COMMENT

No 8 point type is so readable and at the same time so effective in typographic display as the Bodoni. By its use, copy may be condensed to the minimum space without marring the value of the printed matter by making the page unpleasant to the eye. The rules used with Bodoni should be of the same weight as the line of the type design. The margins shown here are for 24½ x 28 paper (trimmed).

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 12 x 28 picas.
TYPE: 8 Point Bodoni.
LEADING: 2 point.
TITLE: 8 Point Bodoni roman caps.
RUNNING HEAD: 6 Point Bodoni roman caps.
FOLIO: 8 Point Bodoni, bracketed.
DECORATION: 18 Point Bodoni Border No. 764.
RULES: Matrix Slides, 2 Point No. 401 and 6 Point No. 742.
INITIAL: 18 Point Bodoni, above.
NUMBER OF WORDS TO FULL PAGE: 179.

(6 Point Bodoni Book, 2 point leaded)

BOOKS BY DOTT. CARDUCCI

THE *Bodoni Medal of Honor*
Carolus IV, Rex Catholicus
Funeral Oration of Ferdinando I
A Master Printer of Parma
Essay on the Bodoni Ornaments
A List of Bodoni Publications

GIAMBATTISTA
BODONI

MASTER PRINTER OF PARMA

BY
GUIDO CARDUCCI

NEW YORK
PRINTERS PUBLISHING CO.
PUBLISHERS

ADVERTISING CARD: *Set in Bodoni 6 point caps, 8 point lower case italic with roman caps, 3 point leaded; Initial, 18 Point Bodoni; Decoration, 36 Point Bodoni Border No. 1222; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide No. 742.*

TITLE: *Set in 6, 8, 14 and 24 Point Bodoni caps; Decoration, 36 Point Bodoni Border No. 1210; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide No. 742.*

(10 Point Bodoni Book, 2 point leaded)

THE *front matter of the volume offers the best possible opportunity for taking the typography away from the commonplace. By the same token, it presents the most obvious pitfall for those printers who do not realize its dangers or recognize its importance.*

(10 Point Bodoni Book, 2 point leaded)

who dominated the Georgian era with his unequalled poetic satire, once wrote an "Essay on Man" in which, among other wise things, he said: "Vice is a monster of so frightful mien as to be hated needs but to be seen; yet seen too oft, familiar with her face, we first endure, then pity, then embrace." In these familiar lines is to be found a rational explanation of the apparently causeless popularity of some eccentric type faces.

When first shown to us the inherent viciousness of these so-called "distinctive" faces gives a shock of disagreeable surprise; later on, maybe owing to their tentative use by "the other fellows," they become familiar; finally, this familiarity, breeding not contempt but toleration, tempts us to embrace the very vice that at first repelled. Of course, the novel and strange are not necessarily vicious, and it needs no poetic quotation to determine this. Rather may the point be made clear by an everyday and commonplace simile.

Those of us who have left ebullient youth behind us can remember when, in the early days of the bicycle, the large pneumatic tire was introduced. As to the superior efficiency of the new tire when compared with the old there could be no question, but so strange and unusual was its appearance that the average bicyclist swore by the Gods of the Wheel that nothing could induce him to ride so grotesque a contrivance. Yet, in a very short time it was the old-fashioned narrow solid tire that looked peculiar and out of place.

These, then, are the questions that every printer should ask himself when he feels inclined to treat himself to a new type face. Is its only claim to consideration to be found in its novelty and unusualness, or is it designed with such attention to approved principle that it contains within itself the elements of lasting popularity? Let us see how the printers of the past approached this problem.

Now it is altogether a mistake for us to attribute to these men of the Fifteenth Century an artistic sensibility so unerring as to be almost superhuman. It is quite true that they had the knack of producing pages which are everything the printed page should be, but when we come to analyze these, we find that much of their obvious beauty is due to the very artistic limitations which restrained the printer just as others of a different nature affected the workers in mosaic and stained glass.

During the latter part of the Fifteenth and well into the Sixteenth Century every printer was his own type-founder. Not that this meant that there was a multiplicity of type faces. On the contrary, this is what happened: when Nicholas Jenson designed a type that was deemed entirely satisfactory,

SPECIFICATIONS

OVER-ALL SIZE: 26 x 43 picas.
TYPE: 10 Point Bodoni Book, 3 point leaded.
RUNNING HEAD: 12 Point Bodoni Book italic caps.
FOLIO: 10 Point Bodoni Book roman with 10 Point Bodoni Brackets Nos. 241*L* and 241*R*.
NUMBER OF WORDS TO FULL PAGE: 468.

(6 Point Bodoni Book, 2 point leaded)

SCENE II — A CAMP NEAR FORRES — Cap. Rowe, Pope. Theob.

Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant.

DUN. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
MAL. This is the sergeant — Ktly. Rowe + (- Johns.) Cap.
Who like a good and hardy soldier fought
F2 F3 F4 'Gainst my captivity. Hail, brave friend! 5
Say to the king the knowledge of the broil — Walker, Coll. White, Ktly.
As thou didst leave it.
SER. Doubtful it stood;

SCENE II (stage direction) *a bleeding Sergeant*] Th
ing Captaine, and through the scene head his s
Cap., an abbreviation of "captain." In line 3 th
"the sergeant," and the Cambridge editors have a
out to that rank. According to Holinshed, *a ser*
by King Duncan to arrest the rebels noticed in th
by them. The dramatist adapted the episode w
chronicler's details.
1 *What bloody man is that?*] The language in this s
crude as to make it unlikely that Shakespeare wa
probably an interpolation by some pedestrian per
3 *The newest state*] The latest condition of affairs.
the sergeant] This is the "bleeding captain" of t
direction. See note, *supra*.
6 *the broil*] the battle. Cf. *Othello*, I, iii, 87: "feats o

SPECIFICATIONS

OVER-ALL SIZE: 24 x 38 picas.
TYPE: 10 Point Bodoni.
LEADING: 2 point.
TITLE: 14 Point Bodoni caps, interspaced.
RUNNING HEAD: 10 Point Bodoni caps.
FOOT NOTES: 8 Point Bodoni.
SIDE NOTES: 6 Point Bodoni.
FIGURES (inferior): 6 Point No. 2, one-letter.
FOLIO: 8 Point Bodoni, bracketed.
RULES: Matrix Slides 2 Point No. 403 and 6 Point No. 516.

(6 Point Bodoni Book, 2 point leaded)

CRITICAL COMMENT

THIS example of intricate composition is a demonstration of what can be done by the Linotype machine. The arrangement of the page dates from the Sixteenth Century, and may be successfully adopted in volumes containing heavy notes and variorum references.

The Bodoni face, because of its strength and character and by reason of the weight of its italic, is especially adapted to volumes of this nature.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Bodoni Book, 2 point leaded)

ACT FIRST — SCENE I — Rowe +.

A DESERT PLACE — Theob.

Thunder and lightning. Enter three Witches. — Warb. Johns. Cap.

F1 F2 F3 F4 FIRST WITCH. When shall we three meet again
In thunder, lightning, or in rain? — Han. Cap. Jen.
SECOND WITCH. When the hurly-burly's done,
When the battle's lost and won. — Rowe, Pope, Theob. i. Han. i.
THIRD WITCH. That will be ere the set of sun. 5
F2 FIRST WITCH. Where the place?
SECOND WITCH. Upon the heath. — Cap.
F1 F2 F3 F4 THIRD WITCH. There to meet with Macbeth. — Pope +. Cap.
FIRST WITCH. I come, Graymalkin. — Pope +. Theob. Warb. Johns.
Ff. ALL. Paddock calls: – anon! 10 — Rowe.
Fair is foul, and foul is fair,
Hover through the fog and filthy air.
[Exeunt. — Rowe +. Mal.

1-2 *When shall ... in rain?*] The punctuation is Hanmer's. The Folios duplicate the mark of interrogation, putting it at the end of each line.
3 *hurlyburly*] turmoil or din (of battle); an onomatopœic word.
9-10 *Graymalkin ... Paddock*] Graymalkin is a popular expression for grey cat, "malkin" being a colloquial diminutive of Mary; "paddock" is a common word for "toad." The spirits who were attendant on witches were usually reckoned to assume forms of cats or toads.
11 *Fair is foul ... fair*] The witches thus confess to a completely inverted moral sense.

SECOND

Color is something well worthy of our careful study. Its effects are marvelous, and nothing reveals the culture of the individual and the country more than this. *Anon.*

THIRD

We are now so unaccustomed to beauty that we are apt to look upon it as a luxury, and to regard with suspicion those who talk of art; and, indeed, I began by admitting that much that passes by the name is sheer waste and foolishness. But the art with which we are concerned is noth an intelligent mastery in work done ment of quality in workmanship. *W*

FOURTH

From the great universal storehou after his kind quarries out his mate of work and experiment teach him and give him facility in dealing wit language which finally forms from it and language which seems to him be and convey to the world what he has what he has in his mind.

—*Walter Cran*

[4]

SPECIFICATIONS

OVER-ALL SIZE: 21 x 35 picas.
TYPE: 12 Point Bodoni.
LEADING: 2 point.
CHAPTER TITLE: 14 Point Bodoni roman caps, interspaced.
HEADINGS: 12 Point Bodoni italic caps.
RUNNING HEAD: 12 Point Bodoni roman caps and italic lower case.
FOLIO: 12 Point Bodoni figure, bracketed.
RULES: 2 Point Matrix Slides No. 403 and 5 Point No. 251.
DECORATION: Bodoni Headpiece, X-1155.
INITIAL: 18 Point Bodoni, above.
NUMBER OF WORDS TO FULL PAGE: 234.

(6 Point Bodoni Book, 2 point leaded)

CRITICAL COMMENT

GIFT books and books of seasonal importance receive much of their value from their typographical appearance. No type has more distinction for use in such volumes than the Bodoni face.

These pages show careful consideration of the value of the decoration and the arrangement of the type in relation to the margins.

Note the use of roman caps with italic lower case in the running head.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Bodoni Book, 2 point leaded)

J A N U A R Y

FIRST

ART does not flourish in hidden places, nor under restraint; nor is it in ignorance of what talent and genius are accomplishing throughout the world. All whom we have named or might name, who have achieved great distinction, who have reflected honor on their country, and whose work has beautified some of the waste places of our populous cities, have made the treasures of the world their own. There is not one, whose achievements have been notable, who has not sought his inspiration at the fountain of the ancient masters, and who has not often refreshed his spirit by communion with his fellow-workers throughout the world. It has been said that "there is no art so divine as that of quickening other minds," and he who, by example or precept, is able to inspire and quicken others, makes the world his debtor. *Anon.*

[3]

HALF TITLE: *Set in 14 Point Bodoni caps; Decoration, 54 Point Bodoni Ornament, X-1476.*

TITLE: *Set in 8, 14 and 24 Point Bodoni caps; Decoration, Bodoni Ornament, X-1156; 8 Point Bodoni Dash No. 991.*

(10 Point Bodoni Book, 2 point leaded)

THE ARTIST PRINTER'S
YEAR-BOOK

THE ARTIST PRINTER'S YEAR-BOOK

COMPILED BY
JAMES M. CHASE

PUBLISHED BY THE PRINTERS
PUBLISHING COMPANY, NEW YORK
TORONTO AND LONDON

THE *Bodoni face, by the simplicity of its line, is peculiarly adapted for dignified display in title pages, headings, etc. It is to the modern series what the Caslon is to the old style. It should be combined with the old-style faces only with the greatest care.*

(10 Point Bodoni Book, 2 point leaded)

The italic, broad and graceful; its long body strokes maintain unvarying parallelism. Especially remarkable is the beautiful proportion maintained in the series of roman capitals.

It is worth while to consider the principles regulating his typography: "The beauty of letters consists in their regularity, in their clearness, and in their conformity to the taste of the race, nation, and age in which the work was first written, and finally in the grace of the characters, independent of time . . . Types should be suitably arranged for pages in straight regular lines, not lc in proportion to their height too far a with equal spaces between words and li The more classic the book the more ap it is that the text should carry out the spi lying the subject matter in the physical a the printed page, . . . with the typo experiments kept in harmony with the in thoughts of those great minds which duced the books themselves as imperisha

CRITICAL COMMENT

THE Bodoni Book lends itself particularly well to ruled treatment. It is a type which will stand wide leading better than one of lighter line, and is therefore especially adaptable to books which require extension. A slight MS. may be run out into a volume of respectable length without the appearance of padding.

The margins shown are for 30½ x 41 paper (trimmed).

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33½ picas.
TYPE: 12 Point Bodoni Book.
LEADING: 5 point.
TITLE: 14 Point Bodoni italic caps, interspaced.
SECONDARY TITLE: 12 Point Bodoni roman figures.
RUNNING HEAD: 8 Point Bodoni roman caps, interspaced.
FOLIO: 10 Point Bodoni Book roman figures, bracketed.
RULES: 5 Point Matrix Slide No. 506 above running head, 2 Point Matrix Slide No. 400 below.
INITIAL: 36 Point Bodoni.
NUMBER OF WORDS TO FULL PAGE: 175.

(6 Point Bodoni Book, 2 point leaded)

GIAMBATTISTA BODONI

1740–1813

THE Duke of Parma, in 1789, offered to Bodoni the use of a part of his palace for a printing-house. There was established that press from which came so many beautiful examples of the printer's art.

The roman types of old-style form in use in his day were especially distasteful to Bodoni, for they still retained some of their Gothic angularities; all were of thick face, and some were so compressed that their distinctness was lost. Bodoni set about to restore the old manuscript form of White Letter, aiming at nicer proportions and a round, lighter, and more delicate letter. His roman type has longer ascenders and descenders, flat serifs, sharp hair-lines and thick body strokes. His ideas of beauty and form were based on mechanical rules and geometrical design.

ADVERTISING CARD: *Set in 6 and 8 Point Bodoni caps; Rules, 5 Point Matrix Slide No. 506 and 2 Point Matrix Slide No. 400.*

TITLE: *Set in 8, 10, 12, 14, 24 and 30 Point Bodoni caps; Rules, 5 Point Matrix Slide No. 506 and 2 Point Matrix Slide No. 400.*

(10 Point Bodoni Book, 2 point leaded)

BOOKS BY

WILLIAM MORRIS

LIFE AND DEATH OF JASON
THE EARTHLY PARADISE
LOVE IS ENOUGH
HOPES AND FEARS FOR ART
DEFENSE OF GUINEVERE

LONGMANS, GREEN & CO.

THE TYPOGRAPHY OF

GIAMBATTISTA BODONI

AND ITS INFLUENCE UPON
THE CIVIC LIFE OF PARMA

BY

GEORGE HENRY STEVENS

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

RULES *are dangerous unless used with care and understanding, yet when properly employed may contribute much to the typographical effect. The weight of the rule should be considered in its relation to the type and to the color scheme. Each example in this section shows a different rule treatment.*

(10 Point Bodoni Book, 2 point leaded)

YOUNG GENIUS

WALKED OUT BY THE MOUNTAINS AND STREAMS,
ENTRANCED BY THE POWER OF HIS OWN PLEASANT DREAMS,
TILL THE SILENT, THE WAYWARD, THE WANDERING THING
FOUND A PLUME THAT HAD FALLEN FROM A PASSING BIRD'S WING;
EXULTING AND PROUD, LIKE A BOY AT HIS PLAY,
HE BORE THE NEW PRIZE TO HIS DWELLING AWAY;
HE GAZED FOR A WHILE ON ITS BEAUTIES, AND THEN
HE CUT IT, AND SHAPED IT, AND CALLED IT A *PEN*.

But its magical use he discovered not yet,
Till he dipped its bright lips in a fountain of jet;
And, oh! what a glorious thing it became!
For it spoke to the world in a language of flame;
While its master wrote on, like a being inspired,
Till the hearts of the millions were melted or fired:
It came as a boon and a blessing to men,—
The peaceful, the pure, the victorious Pen.

Young Genius went forth on his rambles once more,
The vast, sunless caverns of earth to explore;
He searched the rude rock, and with rapture he found
A substance unknown, which he brought from the ground;
He fused it with fire, and rejoiced at the change,
As he moulded the ore into characters strange,
Till his thoughts and his efforts were crowned with success,
For an engine uprose, and he called it the *Press*.

SPECIFICATIONS

OVER-ALL SIZE: 27 x 41 picas.
TYPE: 14 Point Bodoni, solid.
FIRST LINE: 36 Point Bodoni roman caps.
FOLIO: 14 Point Bodoni roman.
INITIAL: Made special for this page.
NUMBER OF LINES TO FULL PAGE: 34.

(6 point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 34 picas.
TYPE: 14 Point Bodoni Book.
LEADING: 3 point.
TITLE: 14 Point and 18 Point Bodoni caps.
FOLIO: 14 Point Bodoni Book figures, bracketed.
RULES: 2 Point Matrix Slide No. 404.
INITIAL: Made special for this page.
NUMBER OF WORDS TO FULL PAGE: 125.

(6 Point Bodoni Book, 2 point leaded)

BEN FRANKLIN AS A TYPE FOUNDER

IT SHOULD BE a gratification to all American printers to recall that Franklin, one of the greatest and most typical of Americans, was also a printer. It is true that only in his earlier years did he actively pursue that occupation; but toward the close of his life, loaded down with honors by foreign potentates and acclaimed by his own countrymen as one of the first men of his generation, he described himself as "Benjamin

[3]

Franklin, Printer of Philadelphia." It has been well said that Franklin was the very genius of common-sense and his career as a printer seems to bear this out.

Thus, political innovator though he was to become, as a printer he bitterly opposed himself to typographic novelties. He lamented the disuse of italics and of capital letters for nouns and even decried the new fashion of substituting a short *s* for a long *ſ* at the beginning or in the middle of a word.

That he was a firm believer in the dictum that "Type Was Made to Read," is shown in the introduction to his edition of Cicero's "Cato Major, or his Discourse on Old-age," the first classic to be printed in America.

[4]

CRITICAL COMMENT

IT IS the small book which makes the greatest demand upon the ingenuity of the printer, to spin out a slight manuscript to the proportions of a book and yet keep from having the "padding" too obvious.

No better type than the 14 Point Bodoni Book could be used for this purpose, as the weight of its lines and the beauty of its design make the wide leading a decorative feature.

The treatment suggested here, of leaving off the running head and using the plain yet very decorative initial letter, offers an opportunity of producing a book quite out of the ordinary.

The margins shown here are for 33 x 38 paper (trimmed).

(8 Point Bodoni Book, 2 point leaded)

Bodoni Book with Italic and Small Caps

6 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will aid in maintaining it. Much has been written regarding

Italic and Small Caps

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7 Point Bodoni Book

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10 Point Bodoni Book

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Italic and Small Caps

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12 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition as well as the machine. Most opera-

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MA-

14 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

Italic and Small Caps

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-*GARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE

18 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Fast and accurate work at the

24 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To

The following sizes of this series are in process of manufacture: 30 Point Bodoni Book 18, 24 and 30 Point Bodoni Book Italic

Bodoni with Italics and Small Caps

6 Point Bodoni

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8 Point Bodoni

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Italic and Small Caps

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10 Point Bodoni

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12 Point Bodoni

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18 Point Bodoni

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said

24 Point Bodoni

Much has been written regarding the necessity of keeping Linotype machines in

30 Point Bodoni

Much has been written regarding the necessity of

36 Point Bodoni

Much has been written regarding the ne

The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture

BODONI BOLD WITH ITALICS

6 Point Bodoni Bold

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Italic

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8 Point Bodoni Bold

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14 Point Bodoni Bold

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Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To

18 Point Bodoni Bold

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has

Italic

Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has

24 Point Bodoni Bold

Much has been written regarding the necessity of keeping Linotype machines

Italic

Much has been written in regard to the necessity of keeping Linotype machines

30 Point Bodoni Bold

Much has been written regarding the necessity

36 Point Bodoni Bold

Much has been written regarding the

The 30 point size of this series, in italic, is in process of manufacture

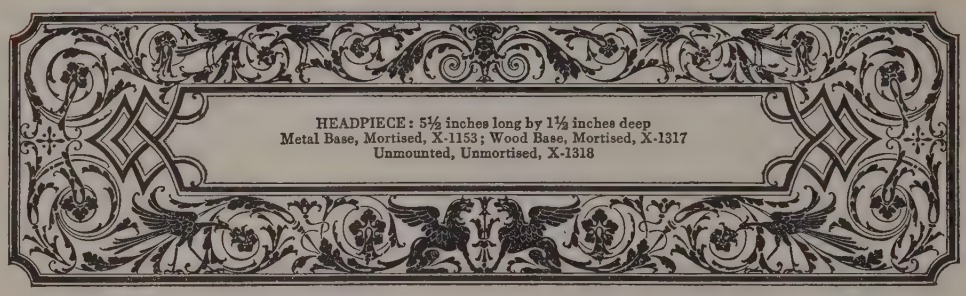
RELATED DECORATIONS FOR MODERN FACES

BODONI
MODERN
AND
SCOTCH

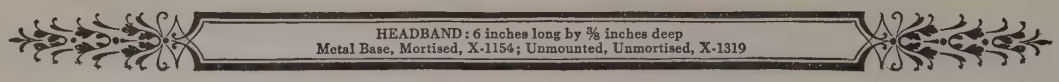
BORDERS, HEADINGS
ORNAMENTS
INITIALS

Linotype Bodoni Ornaments

From exclusive designs, specially created for the Mergenthaler Linotype Company to enhance the beauty of pages set in faces whose weight of thick and thin lines approximate that of Bodoni



HEADPIECE: 5½ inches long by 1½ inches deep
Metal Base, Mortised, X-1153; Wood Base, Mortised, X-1317
Unmounted, Unmortised, X-1318



HEADBAND: 6 inches long by ⅜ inches deep
Metal Base, Mortised, X-1154; Unmounted, Unmortised, X-1319

ORNAMENT: 3 inches long by 1½ inches deep
Wood Base, X-1155; Unmounted, X-1320

ORNAMENT: 2¼ inches long by 1½ inches deep
Wood Base, X-1157
Unmounted, X-1322

54 POINT ORNAMENT
Wood Base, X-1476
Unmounted, X-1477

ORNAMENT: 1½ inches wide by 2¾ inches deep
Wood Base, X-1156
Unmounted, X-1321

126 POINT INITIAL
Metal Base, Mortised, X-1158
Unmounted, Unmortised, X-1323

SPECIFICATIONS

Page 109

TYPE, *14, 18, 24 and 36 Point Bodoni roman caps; Decoration, free ornament, special size, Bodoni Series X-1156; Rule, 8 Point Matrix Slide No. 736; Border, 12 Point Bodoni Series Nos. 1063 and 1063¼ in combination; 36 Point Nos. 1208b, 1209b, 1210b, 1211b, 1212b, 1213b, 1214b, 1215b, 1216b, 1217 and 1218.*

BORDER SPECIFICATIONS

Pages 110 and 111

THE *border enclosing this and the opposite page is composed of 36 Point Bodoni Border Nos. 1206b, 1207b, 1208b, 1209b, 1210b, 1211b, 1212b, 1213b, 1214b, 1215b and 1216b in combination. The outer rule is cast from 8 Point Matrix Slide No. 736, and the inner Oxford rule is from 4 Point Matrix Slide No. 508.*

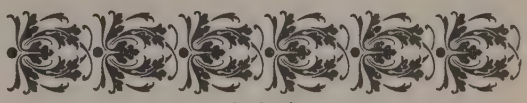
BODONI BORDERS

36 POINT BORDER MATRICES

No. 1222

No. 1222*b*

No. 1221


No. 1221*b*

No. 1220

No. 1220*b*

No. 1219

No. 1219*b*

No. 1218

No. 1218*b*

No. 1217

No. 1217*b*

No. 1216

No. 1216*b*

No. 1213

No. 1213*b*

No. 1212

No. 1212*b*

BODONI BORDERS (CONTINUED)

36 POINT BORDER MATRICES

No. 1211

No. 1211*b*

No. 1210

No. 1210*b*

No. 1209

No. 1209*b*

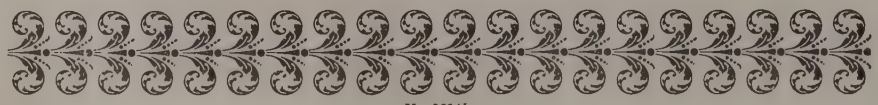
No. 1207

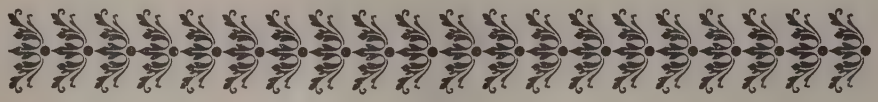
No. 1207*b*

No. 1206

No. 1206*b*

No. 1215*b*

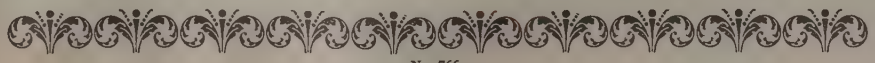

No. 1214*b*


No. 1208*b*

18 POINT BORDER MATRICES

No. 764

No. 765


No. 766

BODONI BORDERS (CONTINUED)

12 POINT BORDER MATRICES

12 Point Nos. 1063 and 1063¼

12 Point Nos. 1064 and 1064¼

APPROPRIATE LINOTYPE RULES AND DASHES AVAILABLE FOR USE WITH BODONI

5 Point Matrix Slide No. 506

5 Point Matrix Slide No. 510

4 Point Matrix Slide No. 1708

6 Point Matrix Slide No. 1338*b*

4 Point Matrix Slide No. 1302

8 Point Matrix Slide No. 1371

8 Point Matrix Slide No. 735

6 Point Matrix Slide No. 742

6 Point Matrix Slide No. 252

4 Point Matrix Slide No. 1769

5½ Point Matrix Slide No. 1870

8 Point Matrix Slide No. 1423

10 Point Matrix Slide No. 988

8 Point Matrix Slide No. 989

10 Point Matrix Slide No. 990

8 Point Matrix Slide No. 991

8 Point Matrix Slide No. 992

BODONI BRACKETS

10 Point

No. 241*L* No. 241*R*

12 Point

No. 1065*L* No. 1065*R*

10 Point Bodoni Brackets Nos. 241*L* and 241*R*

12 Point Bodoni Brackets Nos. 1065*L* and 1065*R*

THE border surrounding this and the facing page is built up of a combination of 36 Point Bodoni Borders and two Oxford Rules. The border running across the page is composed of 36 Point Nos. 1211 and 1219 alternated. The upright strips are composed of a combination of 36 Point Border Nos. 1208b, 1211b and 1219b. The outer rule is cast from 8 Point Matrix Slide No. 736 and the inner from 4 Point Matrix Slide No. 508.

EXAMPLES OF 18 AND 36 POINT BODONI MATRIX BORDERS SHOWN IN VARIOUS COMBINATIONS

36 Point Nos. 1211 and 1219

36 Point Nos. 1217 and 1218

36 Point Nos. 1206 and 1218

36 Point Nos. 1221 and 1222

18 Point Nos. 764 and 765

36 Point Nos. 1212 and 1218

36 Point
Nos. 1217*b* and 1218*b*

36 Point
Nos. 1219*b* and 1220*b*

36 Point Nos. 1207 and 1221

36 Point Nos. 1219 and 1220

36 Point
Nos. 1221*b* and 1222*b*

36 Point Nos. 1210 and 1212

36 Point Nos. 1209 and 1222

EXAMPLES OF 18 AND 36 POINT BODONI MATRIX BORDERS SHOWN IN VARIOUS COMBINATIONS

36 Point Nos. 1220 and 1221

36 Point Nos. 1206, 1206*b*, 1221 and 1222

36 Point Nos. 1217 and 1219

36 Point Nos. 1210*b* and 1215*b*

18 Point Nos. 765 and 766

36 Point Nos. 1207 and 1209

36 Point Nos. 1212*b* and 1222*b*

36 Point Nos. 1208*b*, 1213*b* and 1215*b*

36 Point Nos. 1216 and 1218

36 Point Nos. 1212 and 1213

A COMBINATION *of Bodoni Border Matrices and Matrix Slides, forming a pleasing effect, was used on this and the facing page. Border matrices used: 12 Point Nos. 1063 and 1063¼; 36 Point Nos. 1206b, 1208b, 1209b, 1210b, 1211b, 1212b, 1213b, 1214b, 1215b and 1216b. Matrix Slides used: 2 Point No. 402 and 8 Point No. 736.*

36 Point Nos. 1208*b*, 1209*b*, 1213*b* and 1214*b*

36 Point Nos. 1210, 1211 and 1217

HEADBAND: 32 picas long by 5 picas deep
Wood Base, X-1222; Unmounted, X-1467

THE MODERN SERIES

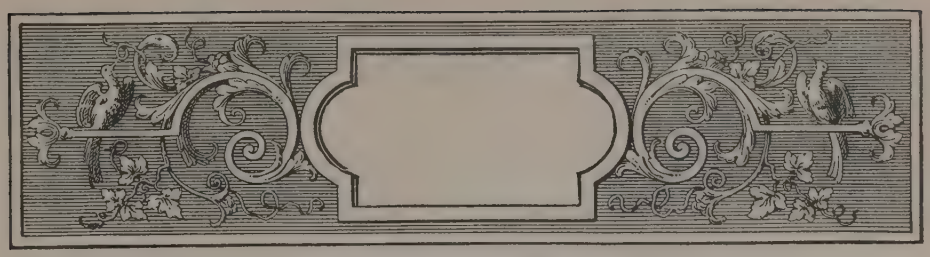
Borders, Ornaments and Initials

THE combination of ornament with type is a severe test of a printer's taste and knowledge. To use an old-style decoration with a modern face is a sin against good typography even greater than to combine old-style and modern types. The grouping of the ornaments in this volume will serve as a reliable guide. Some modern decorations combine more harmoniously than others with certain modern faces, but no one of them is out of place with any modern type. The eye may be trusted to make the selection. The Bodoni and Scotch faces, which properly classify in the modern section, possess certain old-style characteristics which enable them to be used occasionally with old-style types and decorations with excellent effect. In departing, however, from the beaten path, the printer must use unusual care to do so intelligently, with a full knowledge of what he is doing and why. One may be daring, but to be successful one must realize the dangers which surround him.

SPECIFICATIONS: *11 Point Century Expanded, 4½ point leaded; Heading in 14 point italic caps and lower case and 24 point caps; Initial, 120 Point Modern Series, Metal Base, X-1474; Unmounted, Unmortised, X-1475.*

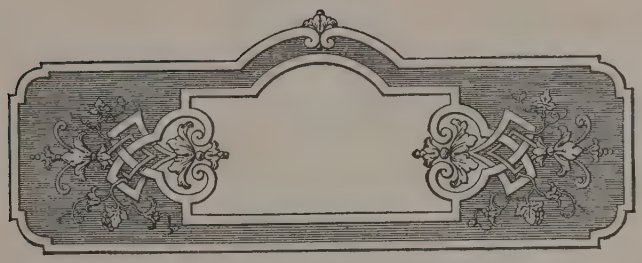
TAILPIECE
5 x 9 picas
Wood Base, X-1226
Unmounted, X-1472

COMPLETE PAGE PANEL: Outside, 51 x 69 picas; Mortise, 40 x 57 picas. Wood Base, Mortised, X-1227; Unmounted, Unmortised, X-1473

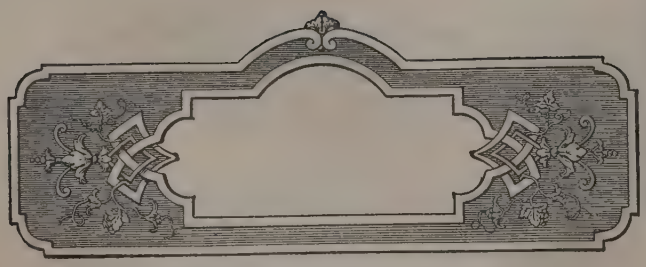


HEADBAND: 32 picas long by 8 picas deep
Wood Base, Mortised, X-1221; Metal Base, Mortised, X-1465; Unmounted, Unmortised, X-1466

HEADBAND: 18 picas long by 3 picas deep
Wood Base, X-1223; Unmounted, X-1468



HEADBAND: 22 picas long by 8½ picas deep
Wood Base, Mortised, X-1224; Metal Base, Mortised, X-1469
Unmounted, Unmortised, X-1470



HEADBAND: 22 picas long by 8½ picas deep
Wood Base, Mortised, X-1485; Metal Base, Mortised, X-1486
Unmounted, Unmortised, X-1487

138 POINT INITIAL
Metal Base, Mortised, X-1225
Unmounted, Unmortised, X-1471

COMPLETE PAGE PANEL: Outside, 51 x 69 picas; Mortise, 40 x 57 picas
Wood Base, Mortised, X-1227; Unmounted, Unmortised, X-1473

BORDER MATRICES AND MATRIX SLIDES

APPROPRIATE FOR USE WITH THE MODERN SERIES

12 Point Border No. 1060¼

12 Point Border No. 1060½

12 Point Border No. 1060*e*

12 Point Border No. 1060*d*

12 Point Border No. 1060*f*

12 Point Border No. 1060*g*

12 Point Border No. 1060*h*

12 Point Border No. 1060*i*

12 Point Border No. 1060*j*

12 Point Border No. 1064

12 Point Border Nos. 1060*i* and 1060*j*

2 Point Matrix Slide No. 401

2 Point Matrix Slide No. 403

2 Point Matrix Slide No. 405

4 Point Matrix Slide No. 503

4 Point Matrix Slide No. 508

6 Point Matrix Slide No. 516

8 Point Matrix Slide No. 736

12 Point Matrix Slide No. 538

6 Point Matrix Slide No. 256

8 Point Matrix Slide No. 1371

10 Point Matrix Slide No. 1654

12 Point Matrix Slide No. 1678

5½ Point Matrix Slide No. 1509

12 Point Border
Nos. 1060¼, 1060*d*, 1060*f* and 1060*g*

12 Point Border Nos. 1060¼, 1060½, 1060*d*, 1060*f*, 1060*i* and 1060*j*

12 Point Border Nos. 1060¼, 1060½, 1060*d* and 1060*f*

12 Point Border
Nos. 1060*e*, 1060*i*
and 1060*j*

12 Point Border
Nos. 1060*d*, 1060*f*
1060*i* and 1060*j*

12 Point Border
Nos. 1060*e*, 1060*g*
1060*i* and 1060*j*

*THE border surrounding this page was composed of six strips of Linotype decorative material. The outer strip consists of a combination of 12 Point Border Nos. 1060¼, 1060½, 1060*d*, 1060*f*, 1060*g*, 1060*i* and 1060*j*. The second and fifth strips, double Oxford rule, were cast from 6 Point Matrix Slide No. 742. The two center strips were cast from 4 Point Matrix Slide No. 1805. The inside and finishing strip consists of 12 Point Border Nos. 1060*d* and 1060*f* alternated with 12 Point Border Nos. 1060¼ and 1060½ for cornerpieces.*

HEADBAND, 21 x 7 picas
Wood Base, X-1394; Unmounted, X-1395

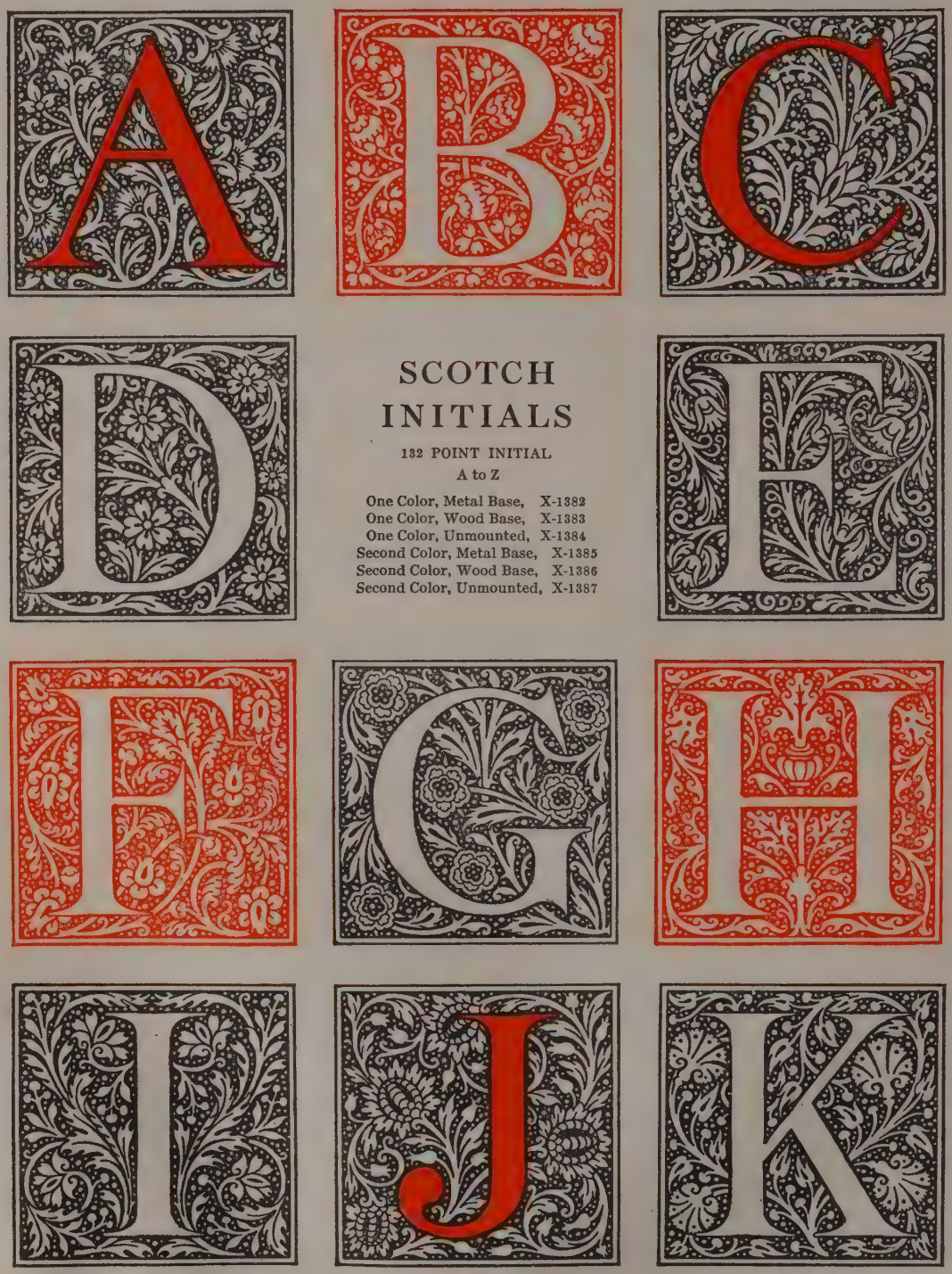
SCOTCH

BORDERS, INITIALS ORNAMENTS

ORNAMENT, 11 x 5 picas
Wood Base, X-1398; Unmounted, X-1399

HEADBAND, 18 x 6 picas
Wood Base, X-1392; Unmounted, X-1393

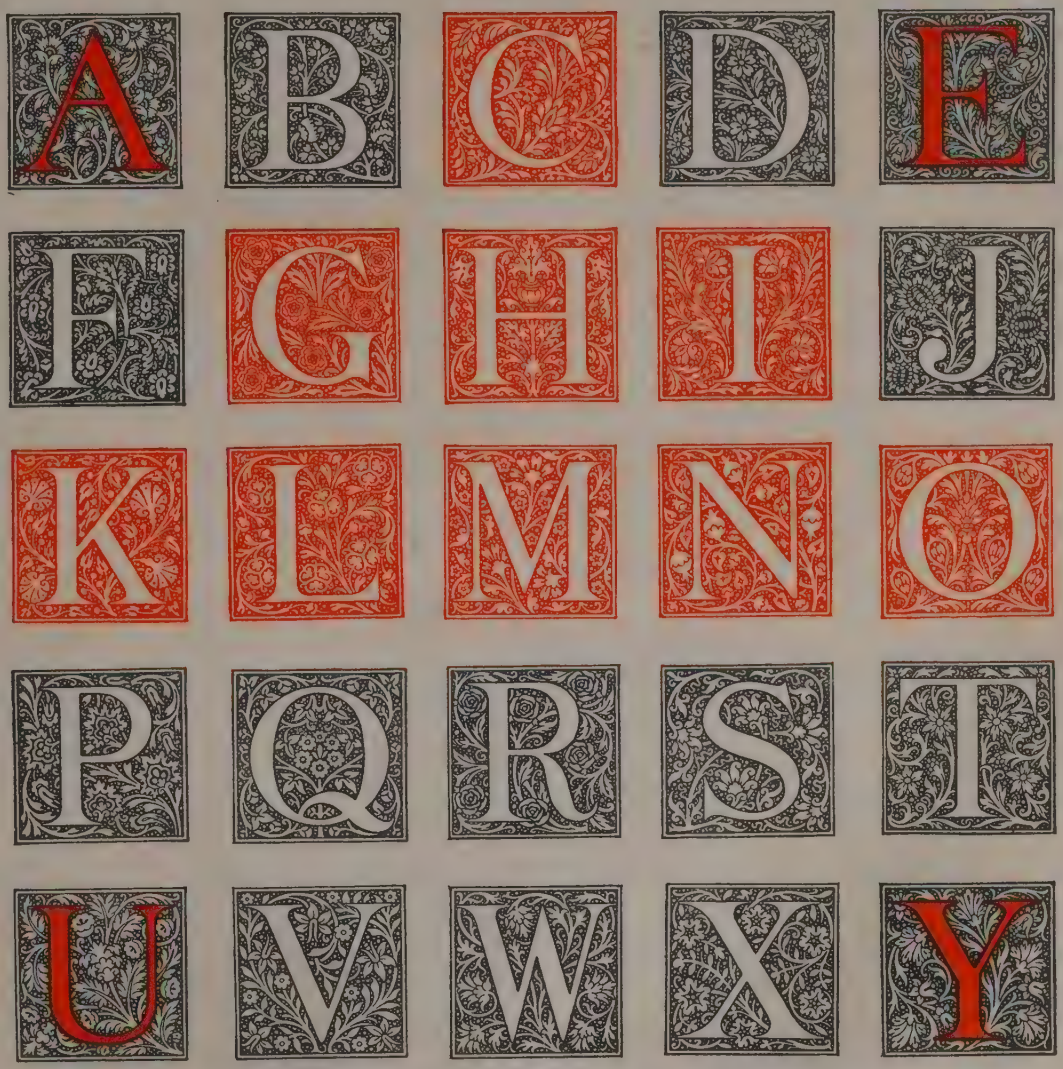
COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 40 x 53 picas
Wood Base, Mortised, X-1400; Unmounted, Unmortised, X-1401



SCOTCH INITIALS

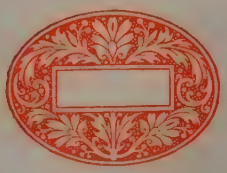
132 POINT INITIAL
A to Z

One Color, Metal Base,	X-1382
One Color, Wood Base,	X-1383
One Color, Unmounted,	X-1384
Second Color, Metal Base,	X-1385
Second Color, Wood Base,	X-1386
Second Color, Unmounted,	X-1387



72 POINT INITIAL—A to Z
One Color, Metal Base, X-1388; Unmounted, X-1389
Second Color, Metal Base, X-1390; Unmounted, X-1391

ORNAMENT
5 x 6½ picas
Wood Base, X-1491
Unmounted, X-1492



ORNAMENT, 7½ x 5½ picas
Metal Base, Mortised, X-1396
Unmounted, Unmortised, X-1397

ORNAMENT
5½ x 7 picas
Wood Base, X-1489
Unmounted, X-1490

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 40 x 53 picas
Wood Base, Mortised, X-1400; Unmounted, Unmortised, X-1401

MATRIX SLIDES AND BORDERS
APPROPRIATE FOR USE WITH SCOTCH

2 Point Matrix Slide No. 401

2 Point Matrix Slide No. 403

2 Point Matrix Slide No. 405

4 Point Matrix Slide No. 503

4 Point Matrix Slide No. 508

6 Point Matrix Slide No. 516

8 Point Matrix Slide No. 736

12 Point Matrix Slide No. 538

12 Point Border No. 1060*d*

12 Point Border No. 1060*e*

12 Point Border No. 1060*f*

12 Point Border No. 1060*g*

12 Point Border No. 1060*h*

12 Point Border No. 1060*i*

12 Point Border No. 1060*j*

18 Point Border No. 765

3 Point Matrix Slide No. 1681

4 Point Matrix Slide No. 1403

4 Point Matrix Slide No. 1708

5 Point Matrix Slide No. 258

6 Point Matrix Slide No. 256

8 Point Matrix Slide No. 1371

10 Point Matrix Slide No. 1654

12 Point Matrix Slide No. 1678

5½ Point Matrix Slide No. 1509

6 Point Matrix Slide No. 1517

6 Point Matrix Slide No. 1520

6 Point Matrix Slide No. 1616

12 Point Matrix Slide No. 1518

12 Point Border No. 1064

12 Point Border No. 1060¼

12 Point Border No. 1060½

The decorative panel used on this page was built up with the following Linotype material: Beginning at the outside, a double Oxford rule cast from 12 Point Matrix Slide No. 743 was used, followed by a slug cast from 6 Point Matrix Slide No. 268. The next unit is 18 Point Border No. 724L with Cornerpieces Nos. 724¼ and 724½. The two inner rules are cast from two 8 Point Matrix Slides, Nos. 1371 and 736, respectively.

The IMPORTANCE of the TITLE PAGE

THE title page of a book, like the face of a person, is what we see first and remember best. It is the door to the house, and ought to be in keeping with the nature of the subject matter, and typographically in harmony with the physical format of the volume. A delicate title, composed in type of light line and serifs, would be as out of place in a rousing story of the western plains as it is in keeping with a dainty volume of Drake's "Culprit Fay."

By the same token, decoration on a title page should never be employed simply to decorate. If the subject matter does not suggest embellishment, or if the text pages of the volume do not carry out the scheme of decoration suggested by that used on the

(18 Point Benedictine, 5 point leaded)

IAB

THE POET-PRINTER OF ENGLAND

exigencies. There was only one source from which to take examples of this perfected Roman type—to wit, the works of the great Venetian printers of the Fifteenth Century, of which Nicholas Jenson produced the completest and most Roman characters from 1470 to 1476. This type I studied with much care, getting it photographed to a big scale, and drawing it over many times before I began designing my own letter; so that though I think I mastered the essence of it, I did not copy it servilely."

This was Morris' Golden type. We can see in it the traces of the Jenson influence, but he departed from his model particularly in the up and down strokes and in the angle of the serifs, robbing it of its chief Italian characteristics, and making it tend rather toward the Gothic.

The Troy type face, of which the Chaucer is simply a smaller size, was the final outcome of a desire for a mediæval letter. methods already described, a which the first two decades o duced, enlarging them by p taining in his own design th characteristics. In spite of M

2

SPECIFICATIONS

OVER-ALL SIZE: 30 x 39½ picas.
TYPE: 8 Point Benedictine.
LEADING: 2 point.
TITLE: 8 and 12 Point Benedictine roman caps.
RUNNING HEAD: 8 Point Benedictine caps.
FOLIO: 8 Point Benedictine.
DECORATION: Benedictine Complete Page Panel, Wood Base, Mortised, X-1364.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Benedictine Book, 2 point leaded)

WILLIAM MORRIS

THE POET-PRINTER OF ENGLAND

The name of one printer stands out pre-eminently in the Nineteenth Century. The influence of William Morris upon present-day typography has been tremendous. His one ambition was to produce as perfect books as did the old master-printers, and he undertook, in order to accomplish this, to place himself in the midst of the same conditions. He felt the same love for the book which the old-time patrons felt, and it was his endeavor to restore the ancient excellence by having all the details supervised by one man.

Morris at once set about to cut new faces which should be in keeping with his standard. His own description of his aims and efforts is interesting "By instinct rather than by conscious thinking it over," he says, "I began by getting myself a font of Roman type. And here what I wanted was letter-pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial

1

CRITICAL COMMENT

SMALL gift books frequently demand unusual treatment, and the Benedictine face, particularly in small sizes, offers many possibilities. The pages shown here are a suggestion along this line. The folio is placed one line lower down than usual simply to produce an effect.

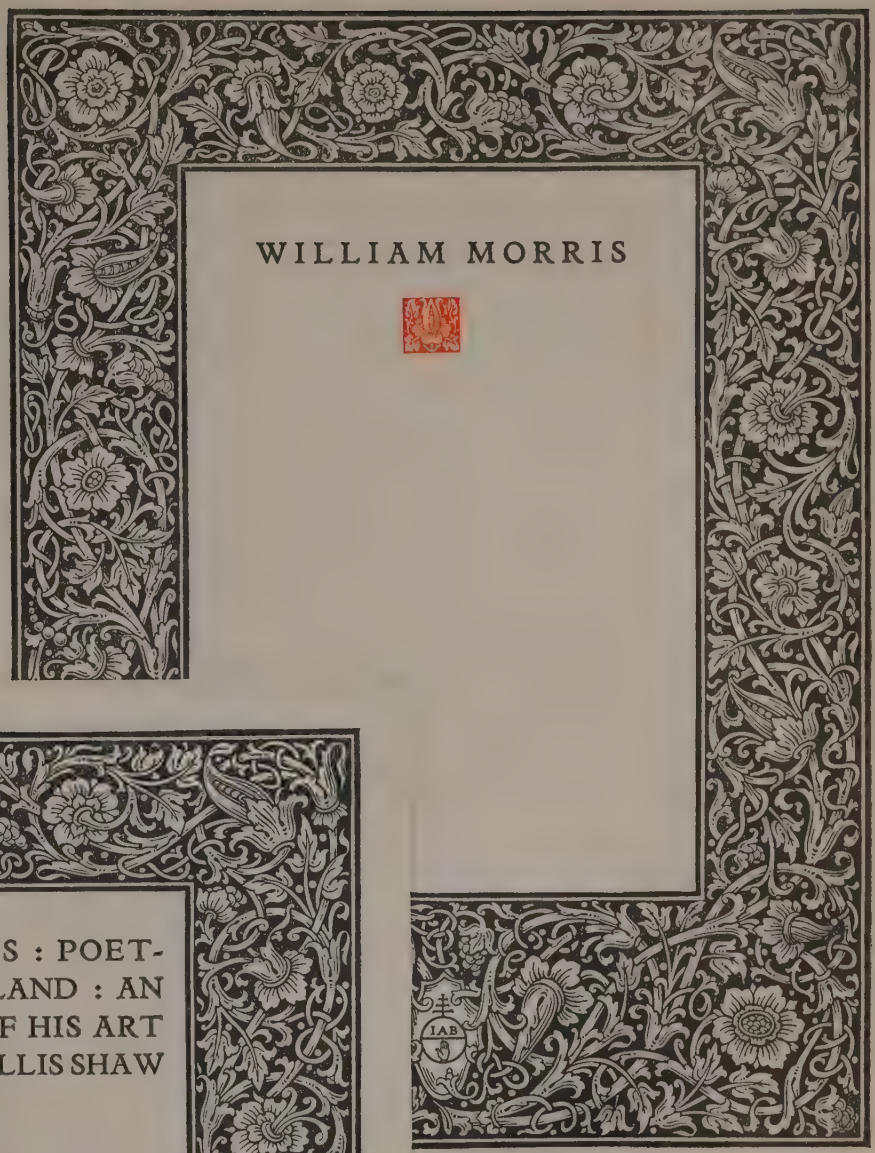
The margins shown here are for 28½ x 44 paper (untrimmed).

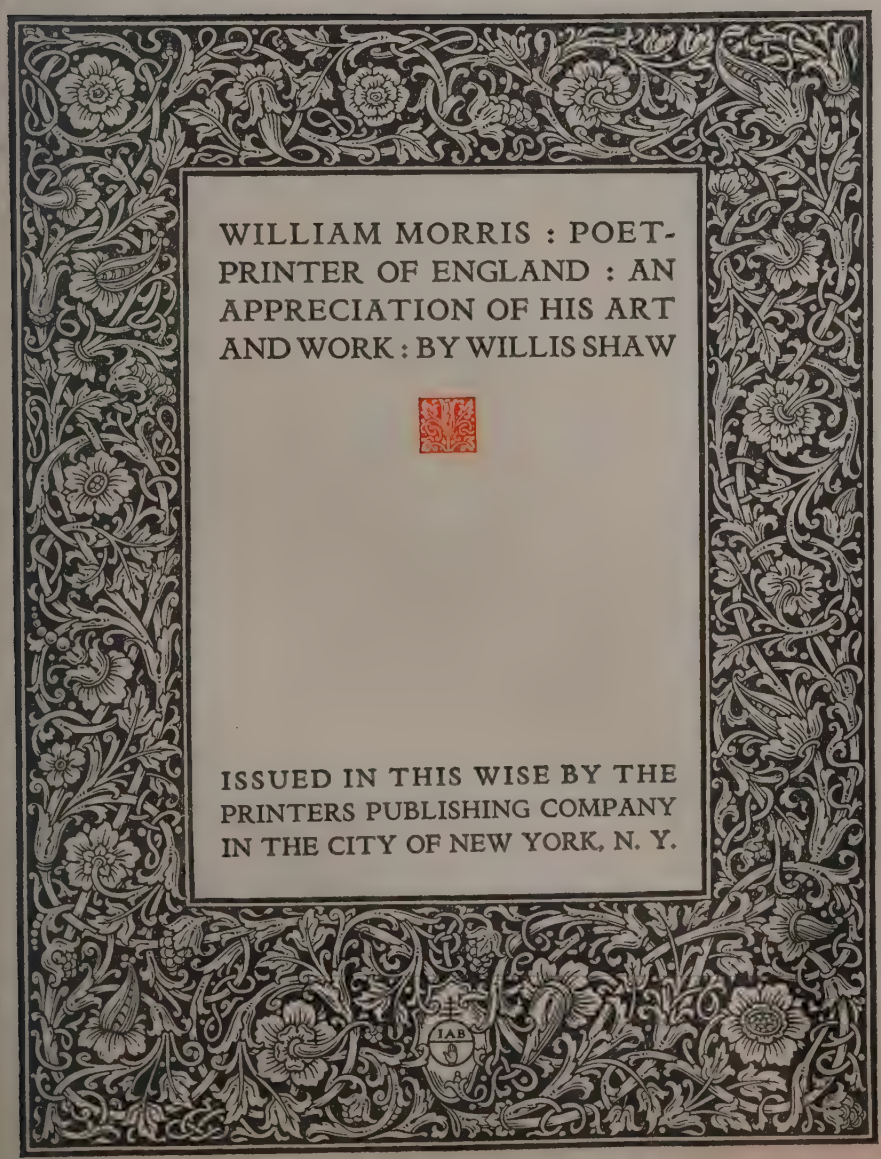
(8 Point Benedictine Book, 2 point leaded)

HALF TITLE: *Set in 12 Point Benedictine caps; Decoration, Benedictine Complete Page Panel, Wood Base, Mortised, X-1364 and 24 Point Border No. 825.*

TITLE PAGE: *Set in 10 and 12 Point Benedictine caps; Decoration, Benedictine Complete Page Panel, Wood Base, Mortised, X-1364 and 24 Point Border No. 824.*

(8 Point Benedictine Book, 2 point leaded)





CRITICAL COMMENT

THE so-called "Morris treatment" requires a blocked title. Morris himself used no leads in his type pages, and concentrated his masses of black on his title pages. The present verdict is against this practice.

(8 Point Benedictine Book, 2 point leaded)

existence has only been known since about 1750, when a copy was found in the Mazarin Library in Paris, whence comes its name. Since then about forty copies, in various states of perfection, have been discovered, of which twelve are printed upon vellum.

When one considers the obstacles that the printer must have encountered with the art of printing itself but a few years old, he will then realize what a marvelous achievement the book really is. Even after his first experiments with movable types, the printer, whether it be Gutenberg or Schoeffer, must have spent years of most painstaking experience to secure the even printing, the glossy blackness of the ink, the excellent alignment of the type, and such general excellence in manufacture that his work has never been surpassed. Other printers may have equalled it, but to have accomplished this, even with the aid of mechanical improvements which have come since, is an

SPECIFICATIONS

OVER-ALL SIZE (inside border): 15 x 27 picas.
TYPE: 10 Point Benedictine Book.
LEADING: 2 point.
TITLE: 10 Point Benedictine roman caps.
CHAPTER TITLE: 8 Point Benedictine roman caps.
RUNNING HEAD: 8 Point Benedictine italic caps.
FOLIO: 10 Point Benedictine Book figures, bracketed.
INITIAL: 18 Point Benedictine Book.
RULES: 2 Point Matrix Slide No. 404 and 4 Point Matrix Slide No. 505.
BORDER: 24 Point Nos. 824 and 825.
NUMBER OF WORDS TO FULL PAGE: 156.

(6 Point Benedictine Book, 2 point leaded)

CRITICAL COMMENT

THE lighter line of the Benedictine Book offers attractive possibilities for little books combined with decorative treatment. Care should be taken to select borders or other decorations of the same weight of line as the type itself. The measure of the type inside the border should be such as to leave one pica space on each of the four sides.

The margins shown here are for 28 x 38 paper (trimmed).

(8 Point Benedictine Book, 2 point leaded)

THE FAMOUS MAZARIN BIBLE

I

THE HISTORY OF THE BOOK

WHETHER or not the famous Mazarin Bible was actually the first printed book can never be definitely decided, but it was, without doubt, the first important work for the production of which ample funds were available, and as an example of printing it has certainly never been surpassed.

This volume was printed in the office established by Gutenberg, at Mayence. It could not have been begun before August, 1450, which was the date when Gutenberg entered into partnership with Fust and Schoeffer; and the Paris copy bears the rubricator's date of August 15, 1456, so it must have been produced between these dates. In many ways this magnificent volume is the most remarkable production of the printing press, yet its

The Ideal Book

very love again itself becoming beautiful because in company with the idea.

This is the supreme Book Beautiful or Ideal Book, a dream, a symbol of the infinitely beautiful in which all things of beauty rest and into which all things of beauty do ultimately merge.

The Book Beautiful, then, should be conceived of as a whole, and the self-assertion of any Art beyond the limits imposed by the conditions of its creation should be looked upon as an Act of Treason. The proper duty of each Art within such limits is to co-operate with all the other arts, similarly employed, in the production of something which is distinc
ness, symmetry, harmony,
strain, of the Book Beauti
principle with the wholenes
beauty without stress or si

WHICH IS CONSTITU
AND THE WORLD, T
MARVELOUS WHOLE
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OF LIFE WRITES, UPC
PAGES OF THE DAYS,
THE CENTURIES, AN
FINITUDES OF TIME
RHYTHMICALLY ONV
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THE TRUE ARCHETY
BEAUTIFUL OR SUBLI

8

SPECIFICATIONS

OVER-ALL SIZE: 24 x 37 picas plus side heads.
TYPE: 12 Point Benedictine Book.
LEADING: 2 point.
SIDE HEADS: 12 Point Benedictine Book.
FOLIO: 12 Point Benedictine Book.
NUMBER OF WORDS TO FULL PAGE: 300.

(6 Point Benedictine Book, 2 point leaded)

Illustration

tion of the mode in which the pictorial illustration may be produced and transferred to the page, by wood-cut, by steel or copper engraving, or by process. But this seems to me to be an entirely subordinate though important question. The main question is the aspect which the illustration shall be made to take in order to fit it into and amid a page of Typography. And I submit that its aspect must be essentially formal and of the same texture, so to speak, as the letterpress. It should have a set frame or margin to itself, demarcating it distinctly from the text, and the shape and character of the frame, if decorative, should have relation to the page as well as to the illustrative content; and the illustrative content itself should be formal and kept under so as literally to illustrate, and not to dim by over brilliancy the rest of the subject matter left to be communicated to the imagination by the letterpress alone.

THE BOOK BEAUTIFUL AS A WHOLE

FINALLY, if the Book Beautiful may be beautified by virtue of its writing or printing or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one composite whole, the consummate Book Beautiful. Here the idea to be communicated by the book comes first, as the thing of supreme importance. Then comes in attendance upon it, striving for the love of the idea to be itself beautiful, the written or printed page, the decorated or decorative letters, the pictures, set amid the text, and finally the binding, holding the whole in its strong grip and for

7

CRITICAL COMMENT

THE Benedictine Book is a beautiful type for special volumes made for those who appreciate the part which type plays in conveying the thought from the author to the reader.

These pages are given a Doves Press treatment, and the copy is, appropriately, by Cobden Sanderson himself. Note the decorative value of the full cap lines.

(8 Point Benedictine Book, 2 point leaded)

France lost its claim to preeminence in the art of printing when Robert Stephens was forced to flee to Geneva, where he and his son Henry carried on a printing business until his death in 1559, and that of his son a few years later. During this time Henry Stephens produced his "Thesaurus," the only important work of that period.

The quest of the Ideal Book, therefore, passed out of France, and was taken up by another Knight Adventurous in the person of Christophe Plantin, in Belgium. He had settled near Antwerp in 1549 as a bookbinder, but six years later he began printing. The early books from his press showed accuracy and excellence of workmanship, but it was his great undertaking of the Biblia Polyglotta which won him his place among the great master-printers.

In 1566 the preaching of Luther had attracted the attention of the Christian world more particularly than ever to the Bible. The Protestants considered it the single basis of their faith, and upon their familiarity with it depended their present and future welfare. It was natural, therefore, that they should attach the greatest importance to the possession of the most authentic edition of the original text. Among the Catholics the effect of this movement was equally felt. The counter-reform, born in the Church of Rome, after the separation of the dissenting sect, did not limit itself to a moral purification, but undertook with great seriousness a profound study of the Bible.

What more glorious task, then, could a printer take upon himself than to provide correct texts, to translate them with a scrupulous exactitude, and to produce with the greatest perfection the single volume upon which was based the welfare of men and of empires?

This was the inspiration which came to Christophe Plantin, and which took form in the Biblia Polyglotta. On the left-hand page should appear the original Hebrew text, and on the same page should be a rendering into the Vulgate. On the right-hand page the Greek version would be printed, and beside it a Latin translation. And at the foot of each page should be a Chaldean paraphrase.

Plantin at once opened negotiations with Philip II of Spain, and was finally successful in securing his promise to subsidize the undertaking—a promise which, unfortunately, was never fully kept. It is probable that the king was influenced toward a favorable decision by the struggle which occurred between Frankfort, Heidelberg, and even Paris for the honor of having the great work

CRITICAL COMMENT

In using an unusual type it is sometimes desirable to add individuality to the *format* of the volume. The suggestion shown above, with the dominating running head and the small margins, is out of the ordinary.

The margins shown here are for 31 x 35 paper (trimmed), which may be cut down from the stock size of 32 x 44.

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 37½ picas.
TYPE: 12 Point Benedictine.
LEADING: 2 point.
RUNNING HEAD: 18 Point Benedictine.
NUMBER OF WORDS TO FULL PAGE: 210.

(6 Point Benedictine Book, 2 point leaded)

The QUEST OF THE IDEAL BOOK

From the Scrap Book *of* CHRISTOPHER PLANTIN

Published for THE PLANTIN CLUB *by* THE PRINTERS PUBLISHING CO., N. Y.

CRITICAL COMMENT

LINOTYPE Benedictine and Benedictine Book used for hand-lettered effect on the headings of these pages and photographed to exact scale required.

The boldness of the large type possesses a decorative quality, and is in keeping with the novelty of treatment of text pages.

(8 Point Benedictine Book, 2 point leaded)

The QUEST OF THE IDEAL BOOK

Found AMONG THE PAPERS OF THE LATE CHRISTOPHER PLANTIN

THE printers of Italy held their supremacy for nearly fifty years. Then in the Sixteenth Century this preeminence passed to France, in the person of Robert Stephens (or Estienne). To understand the direction given to the press in France at this period, we must bear in mind that two principal influences operated upon it simultaneously, but not in the same way. These two influences were identical with those which gave Italy her earlier preeminence which had passed from her to France

SPECIFICATIONS

TITLE PAGE: *Benedictine 12 point caps and small caps and italic; Heading is an enlargement of 14 Point Benedictine and 36 Point Benedictine Book.*

FIRST PAGE: *Benedictine 12 point caps and lower case and caps and small caps, 2 point leaded; Decoration, Benedictine Ornament on Wood Base, X-1362.*

(8 Point Benedictine Book, 2 point leaded)

begging him to try to find him a printer "as skillful as Plato de Benedictis," of whose regrettable death, he says, he has just heard.

By discriminating students of "Incunabula" de Benedictis is regarded as one of the most admirable printers of his generation —chiefly by reason of the perfection of his pages when they are considered as examples of careful composition.

It has not, however, been hitherto suggested, but it is undoubtedly the case, that no little of the attractive appearance of de Benedictis' book pages is due to the type face he employed. At first glance it suggests the Roman face of Nicholas Jenson on which, like a majority of Fifteenth Century Italian types, it was obviously based. But when we come to analyze it carefully we find that de Benedictis made certain subtle changes in proportion and detail, the clear intent of which was to aid in the production of an effective patterning when the letters were brought into combination.

It is, therefore, quite obvious that among the approved type faces of the earlier printers, no more admirable basic foundation than this type of Plato de Benedictis could be found for the new face which has been so aptly termed the Benedictine.

In adapting it to the uses of the printer of today it was not deemed necessary to make any very vital changes. It will be found that the proportions not only of stems and hair lines of the letters, but more especially of the "ascenders" and "descenders," have been strictly adhered to, and that the original curves and outlines have been preserved with practically no alteration. In this way the relation of the printed surface to the white space of the page has been retained.

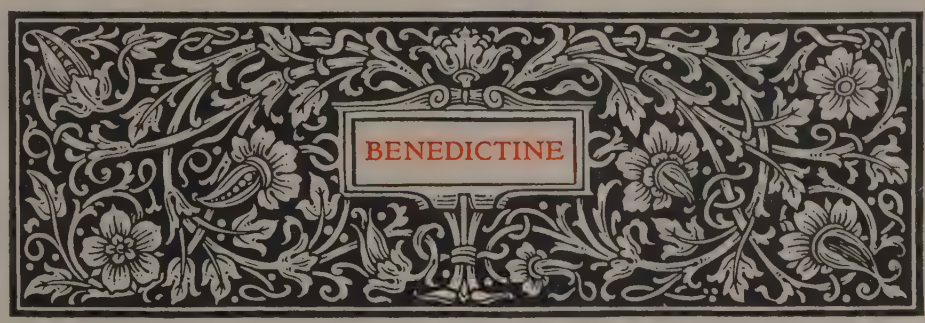
Some minor modifications, it is true, have been made, such as the more even bracketing of the serifs for example, but these are all in the direction of bringing the letters into a stricter accord with those forms with which, by long custom, our eyes have become accustomed. These in no way detract from the beauty of the original design, but rather perfect what the old-time printer

CRITICAL COMMENT

PURE classic design characterizes the Benedictine. Drawn for the Linotype Company by Mr. Joseph Eliot Hill, under the direction of Mr. E. E. Bartlett, from the types of Plato de Benedictis, it preserves the feeling of the inscriptions which beautify the Roman architecture of classic and Renaissance periods. While every so-called Roman type face is descended from this source, much of the classic quality has been lost in modifications and mechanical renderings.

The caps of the Benedictine have the full squarish character of inscribed letter forms. The lower case gets its essential features from the mediaeval use of the quill pen in writing manuscript books.

(8 Point Benedictine Book, 2 point leaded)



THE BENEDICTINE FACE

AFTER PLATO DE BENEDICTIS OF BOLOGNA

COMPARATIVELY little is recorded concerning the life or career of Plato de Benedictis, despite the fact that he is one of the most highly considered of the Italian printers of the latter part of the Fifteenth Century. We know that his name was Francesco di Benedetti, that he was a member of a prominent family, and that the name of Plato de Benedictis was assumed by him, at a late period of his career, in accordance with a fashion then prevalent among scholars. We know, too, that he was a citizen of Bologna, where, towards the end of his life, he attained distinction not only as a bookseller but as a master-printer.

His typographic activities cover a period of some eight years, namely, those between 1487 and 1495; and that his output even for those leisurely times was distinctly limited may be deduced from the fact that the alert Hain, in his "Repertorium," catalogues only thirty-three of his works. That he was highly esteemed by all of his contemporaries is evidenced by a eulogistic reference made to him by the classical scholar, Matteo Bosso d'Asti, in a letter which is still in existence. D'Asti writes from Verona, under date of August 26, 1497, to a friend in Bologna

SPECIFICATIONS

OVER-ALL SIZE: 32 x 54½ picas.
TYPE: 14 Point Benedictine.
LEADING: 3 point.
TITLE: 14 Point Benedictine small caps.
CHAPTER TITLE: 12 and 18 Point Benedictine roman caps.
RUNNING HEAD: 14 Point Benedictine roman caps.
FOLIO: 14 Point Benedictine roman figures.
DECORATION: Benedictine Headpiece, X-1376.
INITIAL: 24 Point Benedictine, above.
RULES: 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide No. 516.
NUMBER OF WORDS TO FULL PAGE: 430.

(8 Point Benedictine Book, 2 point leaded)

CHAPTER I. A MODERN MASTER PRINTER

COBDEN-SANDERSON'S LIFE IS AS ILLUMINATING AS HIS WORK, AND EACH EXPLAINS THE OTHER. FROM THE TIME WHEN HE FIRST BEGAN TO THINK SERIOUSLY HE applied himself to discover a calling which should give him the best opportunity to express to the world the message which he felt to be contained within himself. He tried engineering, he was a student of theology, he investigated Carlyle and German philosophy, he studied medicine, he was admitted to the bar, and later became a manual laborer. In this last occupation he came nearer to the end of his quest than in any other. After these many false starts he at last discovered in the Book Ideal a sympathetic and effective medium for the conveyance of his message. The interesting point is that he continued his efforts until he reached his goal.

With this approach, each volume which issued from the Doves Press could not fail to be more than a book. Those who possess these precious examples of the printer's art cannot help feeling, consciously or unconsciously, the personality of the man who put into them the best there was in him. They cease to stand as paper, type or binding. To the text which Cobden-Sanderson selected, the master hand added an original something which gave to the Doves Press editions a uniqueness and originality which no other modern volumes possess. Cobden-Sanderson was not a printer nor a binder, but a translator into terms of book-making. Taking the words of great writers, he fitted to

Set in 18 Point Benedictine Book, 1 point leaded.
Initial, Enlarged Benedictine Book.

Benedictine Book with Italics and Small Caps

6 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required

Italic and SMALL CAPS

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7 Point Benedictine Book

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8 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition as well as the machine. Most operators do not pay enough

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9 Point Benedictine Book

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10 Point Benedictine Book

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Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST

11 Point Benedictine Book

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Italic and SMALL CAPS

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12 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator

Italic and SMALL CAPS

*Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-*GARDING THE DESIRABILITY OF KEEPING THE

14 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT,

18 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding

24 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output,

30 Point Benedictine Book

Much has been written regarding the necessity

36 Point Benedictine Book

Much has been written regarding the

The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture

Benedicitne with Italics and Small Caps

6 Point Benedictine

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30 Point Benedictine

Much has been written regarding the necessity

36 Point Benedictine

Much has been written regarding the n

The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture

RT does not flourish in hidden places nor under restraint, nor in ignorance of what talent and genius are accomplishing the world throughout. All whom we have named or might name, who have achieved great distinction, who have reflected honor on their country, and whose work has beautified some of the waste places of our populous cities, have made the treasures of the world their own. There is not one, whose achievements have been notable, who has not sought his inspiration at the fountain of the ancient masters, and who has not often refreshed his spirit by communion with fellow-workers throughout the world.—ANON.

(24 Point Cheltenham, 4 point leaded)

that I dedicate no inconsiderable portion of my time to other people's thoughts. I dream away my life in other's speculations. I love to lose myself in other men's minds. When I am not walking, I am reading; I cannot sit and think. Books think for me.

I have no repugnances. Shaftesbury is not too genteel for me, nor Jonathan Wild too low. I can read anything which I call *a book*. There are things in that shape which I cannot allow for such.

In this catalogue of *books which are no books—biblia a biblia*—I reckon Court Calendars, Directories, Pocket Books, Draught

DETACHED THOUGHTS ON BOOKS AND READING

To mind the inside of a book is to entertain one's self with the forced product of another man's brain. Now I think a man of quality and breeding may be much amused with the natural sprouts of his own.—*Lord Foppington.*

AN ingenious acquaintance of my own was so much struck with this bright sally of his Lordship, that he has left off reading altogether, to the great improvement of his originality. At the hazard of losing some credit on this head, I must confess

CRITICAL COMMENT

GIFT-BOOKS, slight essays, or short stories may be extended by using the expedient of decoration above and below the text on each page. Be careful that the weight of the rule corresponds to the weight of the line in the decoration.

The margins shown are for 27 x 33 paper (trimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE (including rules): 18 x 32 picas.
TYPE: 10 Point Cheltenham.
LEADING: 1 point.
TITLE: 10 Point Cheltenham roman caps, in half-diamond formation.
QUOTATION: 6 Point Classic, 2 point leaded.
RULES: 2 Point Matrix Slide No. 400.
INITIAL: 42 Point Caslon.
DECORATION: Cheltenham Ornaments, X-1148 and X-1149.
NUMBER OF WORDS TO FULL PAGE: 112.

(6 Point Classic, 2 point leaded)

of beauty, diversifying them, when set up, with highly ornamental initials and surrounding them with elaborate borders designed by artists of well-known reputation.

Geoffrey Tory

Soon, however, they fell into the pitfall awaiting the printers of all time,—the tendency to over-ornament at the expense of legibility,—and then it was that Tory called a halt, and in his book "Champfleury," published in 1529, made a plea in favor of the use of more legible types.

Claude Garamond

It was to Tory's pupil, Claude Garamond, however, that the credit of improving French typography chiefly belongs. He put
many of the reforms suggested
especial must be commended fo
efforts to bring into more gener
form of letter. Already it was
scholars that the genius of their
the use of letters based on a cl
Garamond had comparatively l
ducing his brother printers to ac
His font of Roman was closely
celebrated letters of Nicholas J
discreetly following the Aldine
proved by the capital letters bei

SPECIFICATIONS

OVER-ALL SIZE: 22½ x 33 picas; text measure 17 x 29 picas.
TYPE: 10 Point Cheltenham.
LEADING: 4 point.
CHAPTER TITLE: 10 Point Cheltenham roman caps.
RUNNING HEAD: 10 Point Cheltenham small caps.
SIDE NOTES: 10 Point Cheltenham italic caps and lower case.
FOLIO: 10 Point Cheltenham.
RULES: 2 Point Matrix Slide No. 403.
INITIAL: 20 Point Cheltenham.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Classic, 2 point leaded)

THE FATHER OF THE TYPE-FOUNDERS

First Printing Press in France

To three Swiss printers, Cranz, Gering, and Friburger, must be accorded the honor of setting up the first printing press on French soil, and from their shop, in the precincts of the Sorbonne at Paris, was issued the first book printed in France.

Their types were variations of the Gothic faces used by the German pioneers of the art, but even when the Frenchmen had come into their own and were excelling the Italians in the art of making attractive books, they continued to cling to these "black letters."

Early Type-casting

It must be remembered that well on into the middle of the Sixteenth Century the printer was also a type-founder. He cast his own type from his own matrices, the punches for which were cut to his special order and under his close supervision.

So the early French printers, men like Kerner, and Vostre, and, ablest of them all, Geoffrey Tory, while they still preferred the Gothic types, had them cast in forms which coincided with their own ideas

CRITICAL COMMENT

THE extreme rule treatment is shown in these pages. Here again the leading is of supreme importance, as a more solid page would produce a heavy effect, destroying the balance.

The 10 point type is used to secure a greater number of words to the page than would be possible with a larger body without reducing the leading.

The two-line initial above instead of below at the beginning of the chapter prevents a break in the first paragraph which would injure the unity.

The margins shown are for 30½ x 41 paper (untrimmed).

(8 Point Cheltenham, 2 point leaded)

HE'LL set up a menu, a book, or a bill,
In the office with one machine;
There's nothing that baffles his technical skill
In the office with one machine.
He uses each second of moments that fly,
His fingers are quicker by far than the eye,
And he's just about banished the nuisance of "pi"
In the office with one machine.

THE small country paper is set in a day
In the office with one machine,
Which is faster, by far, than the old-fashioned way,
In the office with one machine.
And the Linotype man tells who goes and who tarries,
Who dances or dines, and who courts and who marries.
He sets up the births and the obituarie
In the office with one machine.

THERE'S many a bully big office ha
From the office with one machine,
All based on the profit the Linotype's
In the office with one machine,
So the Linotype man, as his finger ti
And the long bar comes down with its
Knows well that the Linotype's earni
In the office with one machine!

CRITICAL COMMENT

IN setting poetry it is often desirable to select a face with more decoration in its line than might be desired in a prose volume. The Cheltenham face is particularly well adapted for books of verse.

The expedient of placing the initial letters outside the lines gives an individuality to the page.

The Oxford rule treatment balances the irregularity caused by the varying length of the lines of verse.

The margins shown are for 30½ x 41 paper (trimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 22 x 35 picas.
TYPE: 12 Point Cheltenham.
LEADING: 2 point.
CHAPTER TITLE: 14 Point Cheltenham.
RUNNING HEAD: 12 Point Cheltenham small caps.
FOLIO: 8 Point Cheltenham figures, bracketed.
RULES: 6 Point Matrix Slide No. 516, and 2 Point Matrix Slide No. 403.
INITIALS: 36 and 24 Point Cheltenham.
DECORATION: 18 Point Border Matrices Nos. 783, 784 and 775.
NUMBER OF LINES TO FULL PAGE: 26.

(6 Point Classic, 2 point leaded)

IN THE OFFICE WITH ONE MACHINE

THE Linotype man is a versatile chap
In the office with one machine;
He's ready for any old job that's on tap
In the office with one machine.
What once needed labor of three men or four
In the leisurely handsetting era of yore
He does as the easiest kind of a chore
In the office with one machine.

HE'LL set up a menu, a book, or a bill,
In the office with one machine;
There's nothing that baffles his technical skill
In the office with one machine.
He uses each second of moments that fly,
His fingers are quicker by far than the eye,
And he's just about banished the nuisance of "pi"
In the office with one machine.

White Trousers of the Small Boy. With a Skill equaled only by the Old-Time Wood-Engravers, and with a Celerity inspired by a Guilty Conscience, the Small Boy carved his Initial in the Seat of the Nice New Chair. Then, because in the Soul of the Small Boy was the Love of Beauty, he bruised some of the Luscious Red Cranberries which he had plucked, and with their Kindly Assistance he made the First Illuminated Initial.

As the Small Boy gazed with Rapture upon the Beauty of his Handiwor
New Chair wan
gaze enraptured
Small Boy, instin
takes Precedence
First Illuminated
the Nice Chair.

But the Monk
sight than upon h
tion between the
Nice New Chair
hand of the Smal
which became cl
Boy face down
there, imprinted
discovered the I

At that Mome
of a Great Idea,

SPECIFICATIONS

OVER-ALL SIZE: 23 x 34 picas.
TYPE: 12 Point Cheltenham.
LEADING: 2 point.
TITLE: 18 Point Benedictine roman caps.
CHAPTER NUMBER: 12 Point Cheltenham roman caps.
RUNNING HEAD: 12 Point Cheltenham italic caps.
FOLIO: 12 Point Cheltenham roman figure.
INITIAL: 78 Point Cheltenham Initial, X-1145.
DECORATION: Cheltenham Ornament, X-1150.
NUMBER OF WORDS TO FULL PAGE: 280.

(6 Point Classic, 2 point leaded)

THE INSTRUCTIVE FABLE OF DAME PROFIT

CHAPTER I

ONCE UPON A TIME in the Days before the Past a Small Boy was charging through the Fields like a Young Fawn. He was Clad in White Raiment, but the Reason for his Joy was that he had in the Pocket of his White Trousers a Fine New Knife. As the Small Boy charged merrily through the Fields, he plucked some of the Luscious Red Cranberries which hung down from the Swaying High Trees, some of which he ate and some of which he stored away for Future Reference.

Of a sudden, the Small Boy found himself before an Ancient Monastery. One of the Monks, in the Exercise of his daily Toil, had fabricated a Nice New Chair out of Soft White Wood, and he had placed it outside the Monastery to dry. The Soft White Wood of the Nice New Chair formed an Affinity for the Fine New Knife in the Pocket of the

CRITICAL COMMENT

WHENEVER a type of distinct individuality, as Cheltenham, is used, there should be a definite reason for its selection. If, however, the manuscript is of unusual nature, in juveniles and in unique publications, this face may be safely employed. It should not be forgotten, however, that Cheltenham is distinctly a job face, and that it was designed primarily for commercial purposes.

The margins shown here are for 33 x 48 paper (untrimmed).

(8 Point Cheltenham, 2 point leaded)

The Story of Printing Types

plains between the rivers Tigris and Euphrates.

But though this library consisted of many thousand volumes, carefully numbered and arranged—as its catalog, which still exists, bears witness—in no other respect did it resemble the library of today. Its books differed from all other ancient manuscripts in that they were not written in the strict sense of the word, but li
or impressed. The leav
of papyrus, as were thos
tians, nor of vellum, as t
Romans, nor of paper, a
own time; for each book
a series of tablets of bak
tiles, or tiles, as Pliny t
The cuneiform or wedg
acters of the Accadian
was that used, almost u

CRITICAL COMMENT

CAREFUL and intelligent use of rules in combination with type forms one of the simplest and most attractive methods of decoration. If rules are used, as in these pages, the book must be kept consistent by having the rule treatment carried out on the title page and in the preliminary pages as well.

The margins shown are for 30½ x 41 paper (untrimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 picas.
TYPE: 14 Point Cheltenham.
LEADING: 2 point
TITLE: 14 Point Cheltenham italic caps and lower case.
RUNNING HEAD: 14 Point Cheltenham italic caps and lower case.
FOLIO: 8 Point Cheltenham, bracketed.
RULES: 3 Point Matrix Slide No. 406.
INITIAL: Specially made for this page.
NUMBER OF WORDS TO FULL PAGE: 148.

(6 Point Classic, 2 point leaded)

The Story of Printing Types

IT IS to the compositor's case in the first instance, rather than to the printing press itself, that we owe the world-wide dissemination of knowledge during the last five centuries. It was the discovery of the best method of using movable types, not their invention, nor even that of the printing press, that gave us our present printer's art.

To find, indeed, the first book printed with movable types we have to travel backwards some four thousand years to Agane, a suburb of the city of Sippara, where was installed the Library of Sargon, King of the Chaldeans, those forerunners of the Assyrians as inhabitants of the fertile

Cheltenham with Italics and Small Caps

8 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of THE AMOUNT OF MUSCULAR EFFORT REQUIRED TO OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCUPATION CALLING FOR A

9 Point Cheltenham

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Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good con- HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT

10 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and

Italic and Small Caps

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11 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the

Italic and Small Caps

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12 Point Cheltenham

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Italic and Small Caps

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14 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator

Italic and Small Caps

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said HAS BEEN SAID REGARDING THE DESIRABILITY

20 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but

20 Point Cheltenham Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large out-

24 Point Cheltenham

Much has been written regarding the necessity of keeping

24 Point Cheltenham Italic

Much has been written regarding the necessity of keep-

30 Point Cheltenham

Much has been written regarding the necessity of

30 Point Cheltenham Italic

Much has been written regarding the necessity of

36 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good

CHELTENHAM BOLD WITH ITALICS

6 Point Cheltenham Bold

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Italic

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8 Point Cheltenham Bold

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14 Point Cheltenham Bold

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Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in

18 Point Cheltenham Bold

Much has been written regarding the necessity of keeping Linotype machines in good order to

18 Point Cheltenham Bold Italic

Much has been written regarding the necessity of keeping Linotype machines in good

24 Point Cheltenham Bold

Much has been written regarding the necessity of

24 Point Cheltenham Bold Italic

Much has been written regarding the necessity of

30 Point Cheltenham Bold

Much has been written regarding the neces-

30 Point Cheltenham Bold Italic

Much has been said regarding the neces-

36 Point Cheltenham Bold

Much has been written regarding the necessity of keeping Linotype

ORNAMENTATION

THE IDEA OF ornamenting books in one way or another is as old as books themselves; nevertheless, it is generally true that the earliest writing is the plainest and freest from accessory decoration. The lines along which development took place are natural and simple. First, certain letters (usually the first letter of a new sentence, but sometimes the first letter of the line which followed the beginning of a sentence) were made simply larger than the rest, and perhaps colored. Next, the ends and corners of such letters were exaggerated, and ran over into the margin, until in course of time the whole margins were filled with offshoots from one or more large letters. At last the margin was formally separated from the letters, and received a wholly independent design.

Ornamentation is dangerous from an artistic standpoint unless used with restraint and intelligence. The printer should always ask himself why he is putting the decoration in, rather than why he is leaving it out. If he cannot give himself an entirely satisfactory answer

(14 Point Jenson, 4 point leaded)

by a downward pressure. This, without a doubt, was printed in or before the year 1445, a decade, at least, before the printing of the 42-line Bible.

There can, therefore, be no question that Gutenberg and his contemporaries found a press ready to their hands. Exactly what the mechanism of these first presses may have been we are unable to determine with absolute accuracy, but it probably differed but slightly from that shown in the first picture of a printing press which we possess, namely, that in a "Dance of Death" published at Lyons in 1499. Until quite recently the first illustration of a press was generally accepted to be that shown in the printer's device of Jodocus Badius Ascensius of Paris in a book dated 1507. The Lyons wood-cut it will be seen, clearly antedates this by eight years.

In any case the presses shown in these rude prints are practically identical. Indeed, the twenty-seven individual illustrations of printing presses published during the Sixteenth Century show them to be of precisely similar mechanism, and differing only in the size of the platens.

They consisted of heavy wooden frames with massive cross-beams and the uprights

THE PRINTING PRESS

ODDLY ENOUGH THE PRINTINGPRESSWAS ALREADY IN USE BEFORE THE INVENTION OF THE MOVABLE TYPES WHICH WERE TO MAKE IT ONE OF THE MOST EFFICIENT HANDMAIDENS OF CIVILIZATION. THE EARLIEST PRINTING WAS FROM WOODEN BLOCKS AND WAS EFFECTED BY LAYING A SHEET OF DAMPENED PAPER UPON THE INKED BLOCK AND THEN RUBBING THE BACK OF IT AS EVENLY AS MIGHT BE WITH A BONE OR IVORY BURNISHER. SOME OF THESE BLOCK PRINTERS, HOWEVER, MUST HAVE SOUGHT FOR A READIER WAY OF REDUPLICATING THEIR IMPRESSIONS, FOR OTTLEY, IN HIS "INVENTION OF PRINTING," SAYS THAT HE WAS IN POSSESSION OF A WOOD ENGRAVING PRINTED IN BLACK OIL COLOR ON BOTH SIDES OF THE PAPER

CRITICAL COMMENT

THE Jenson face is now rarely used for bookwork, principally because it requires special treatment in order to produce a pleasing effect. For small books and limited editions, however, it is a face which book-lovers admire. The examples here are intended to show the decorative effect of having the first page in the book set up entirely in caps and then run off into the lower case in succeeding pages. If there are several chapters in the book, this same treatment may be given to the first page of each chapter.

The margins shown are for 27 x 32½ paper (trimmed).

(8 Point Jenson, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 24½ picas.
TYPE: 10 Point Jenson.
LEADING: Solid.
TITLE: 14 Point Jenson roman caps.
FOLIO: 10 Point Jenson roman.
INITIAL: 96 Point Jenson, X-1441.
NUMBER OF WORDS TO FULL PAGE: 195.

(6 Point Antique No. 1, 2 point leaded)

NICHOLAS JENSON—PRINTER

IT IS a matter of natural wonder that in the four hundred and fifty years which have elapsed since the so-called "invention" of printing no books have been issued to surpass—and almost none to equal—those made by the early German and Italian printers. Modern facilities have increased a thousandfold, yet the masterpieces of Gutenberg, Aldus, and Jenson still occupy their proud positions as the representative examples of printing as an art.

It is true that the sentimental love of books, such as that felt by Lorenzo de Medici and the Duke of Urbino, is now confined to a limited few, and largely to those whose resources do not permit them to gratify their appreciation. It is true that the possession of a library does not today give to its owner the prestige which the

CRITICAL COMMENT

THE Jenson face should only be used in books which are out of the ordinary. It was modeled by William Morris to combine the merits of Jenson and Jacques Le Rouge, but it lacks the purity of line of its model. The changes introduced make it a more "jobby" face. It has its distinct place, however, and when used with appropriate decoration produces an effective result.

The margins shown are for 33 x 44 paper (untrimmed).

SPECIFICATIONS

OVER-ALL SIZE: 29 x 46 picas.
TYPE: 12 Point Jenson.
LEADING: ½ point.
TITLE: 12 Point Jenson caps.
FOLIO: 12 Point Jenson roman figure, bracketed and centered at top of page.
INITIAL: 126 Point Jenson, X-1402.
BORDER: Complete Page Panel, Jenson Series, X-1433.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

Nicholas Jenson

the worthy Jenson in his form of imprint upon the "De Veritate Catholicae Fidei," which reads as follows: "Moreover, this new edition was furnished us to print in Venice by Nicholas Jenson of France, a true Catholic, kind toward all, beneficient, generous, truthful and steadfast. In the beauty, dignity and accuracy of his printing let me (with the indulgence of all) name him the first in the whole world; first likewise in his marvellous speed. He exists in this, our time as a special gift from Heaven to men. June thirteenth, in the y
Farewell."

The example of curi
including the Venetian w
drinking-glass, the funn
the full diamond, mark a
groping of the early p
should gratify the desire
chaser for some illustrat
sulted in the creation of t
afforded an excellent op
the printer's mark, whic
by the publisher's device

SPECIFICATIONS

OVER-ALL SIZE: 21 x 38 picas.
TYPE: 12 Point Jenson.
LEADING: 3 point.
TITLE: 12 and 14 Point Jenson roman caps.
SIDE HEADS: 12 Point Jenson caps and lower case.
SIDE HEADS: 4 picas with 6 points between.
FOLIO: 12 Point Jenson roman.
INITIAL: 18 Point Benedictine, above.
DECORATION: 12 Point Border No. 505.
HEADPIECE: Jenson Series, X-1437.
TAILPIECE: Jenson Series, X-1439.
NUMBER OF WORDS TO FULL PAGE: 260.

(6 Point Antique No. 1, 2 point leaded)

CRITICAL COMMENT

THE use of side heads in place of running heads is effective in out-of-the-ordinary volumes, such as the publications of book clubs and books privately printed.

For such as these, the Jenson face may be used even though its lines are too ornate for the so-called "trade volumes."

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Jenson, 2 point leaded)

PRINTERS OF VENICE

NICHOLAS JENSON

THE earliest volumes lacked the title-page, because vellum and linen paper were held so high that the expense of an extra leaf was considered an unnecessary luxury. In these old books, that which took the place of the title was at the end, the colophon or crowning-piece being in evidence, indicating the name of the illuminator, if not always that of the printer. As was the case with the MS. book, the volume began with the phrase, "Here beginneth....." Later came piratical reprints, which resulted in making the critical reader insist upon having each volume stamped with the printer's name or mark, as a guarantee of reliable work. Here we see the modern tendency to return to one of the old-time standards, as discriminating buyers of today insist upon the imprint of a responsible printer upon the important works which they add to their libraries. Modern printers, however, would hardly venture to imitate

The
JENSON SERIES

8 Point Jenson (Scotch with)

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain a large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will aid in maintaining it.

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain a large output, but little has been said regarding the

10 Point Jenson (Scotch with)

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12 Point Jenson (Scotch with)

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14 Point Jenson (Old Style No. 1 with)

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ANTIQUE NUMBER ONE WITH ITALICS

6 Point Antique No. 1

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Italic

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8 Point Antique No. 1

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12 Point Antique No. 1

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14 Point Antique No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

18 Point Antique No. 1

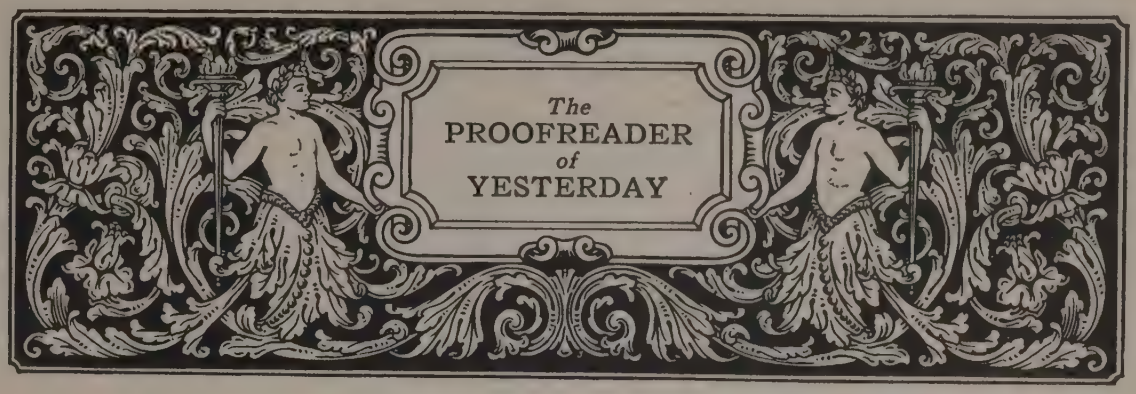
Much has been written regard ing the necessity of keeping Lino type machines in good order to obtain large output, but little has

Italic

Much has been written regard ing the necessity of keeping Lino type machines in good order to obtain large output, but little has

24 Point Antique No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the de



IF WE WERE TO GLANCE IN UPON A WORKDAY IN THE SCRIPTORIUM, OR THE GENERAL OFFICE OF A MONASTERY, WE SHOULD FIND IT FITTED UP WITH FORMS OR DESKS ARRANGED IN METHODICAL ORDER TO ACCOMMODATE A LARGE NUMBER OF SCRIBES.

The size of the edition in those days depended solely upon the number of copyists employed upon the work, and these were limited to the number of desks which the scriptorium could accommodate. With the scribes once seated, their writing materials were placed before them, and a reader familiar with the subject matter of the volume which was to be transcribed recited from the copy before him, while the writers carefully transcribed upon their sheets of parchment as they listened to the spoken word. In selecting the copyists from the monastic community an effort was made to secure those writers whose personal characteristics guaranteed the greatest perfection and accuracy; yet with the bad light, poor ventilation, and other handicaps, the possibility for having errors creep in was always present. To prevent this, before turning the sheets over to the armarium to be bound up, each manuscript volume was read, revised, and re-read, so as to reduce to a minimum the possibility of having an imperfect text perpetuate throughout the ages errors which unintentionally crept in.

It was the abbot of the monastery upon whom rested the management of the scriptoria. It was he who decided upon the hours for labor, during which the scribes were obliged to work with tireless energy, "not leaving to go awandering in idleness," but centering their efforts wholly upon the transcription of what was read to them to be written upon the parchment sheets before them. No one was allowed to enter the room except the abbot, or the prior, the sub-prior, and the armarium. The last-named was in charge of all implements and the materials which were required by the copyists; he secured the parchment and manufactured the ink, and was responsible to see that the greatest care was used in preventing extravagancies to creep in by wastefulness or damaged materials.

Another class of copyists were the secular scribes. Their work was no less important, yet it was naturally less in quantity, and, because it lacked the careful supervision which was given to the work of the monastic scribes, their texts are far inferior as far as accuracy is concerned. These secular

SPECIFICATIONS: 14 Point Antique No. 1, solid; Decoration, Benedictine Headband, X-1374; 18 Point Border Nos. 719, 719¼ and 720; 6 Point Border No. 157 with Cornerpiece No. 157¼; 2 Point Matrix Slide No. 402 and 4 Point Matrix Slide No. 508.

stones and another for making mirrors, so that, when he returned to his birthplace in 1446, he had gained a reputation as an ingenious inventor, and found no difficulty in borrowing funds to aid him in perfecting his new scheme for casting movable types. It was not until 1454 or thereabouts that he was satisfied with his progress, and used his new types to print that folio Bible at which the world still wonders. Thenceforward his life-story is that of too many inventors. H
appliances were sei
and though he foun
printed no more bo
died on February 2,
and almost friendle

But if the credit
genuity displayed i
such a book by a pr
Gutenberg's own, fo
was largely indebte
the mediæval scribe
improved the gothi
proportions were ab

[

SPECIFICATIONS

OVER-ALL SIZE (inside border): 16½ x 26½ picas.
TYPE: 10 Point Antique No. 1.
LEADING: 2 point.
TITLE: 10 Point Antique No. 1 roman caps.
FOLIO: 10 Point Antique No. 1 figures, bracketed.
INITIAL: 96 Point Jenson Initial, X-1441.
BORDER: Complete Page Panel, Jenson Series, right-hand page, X-1435; left-hand page, X-1499.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

THE STORY OF PRINTING TYPES

"AS AN EXAMPLE OF fine typography," said William Morris (himself a printer of no little account), "the earliest book printed with movable types, the Gutenberg or forty-two line Bible of about 1455, has never been surpassed."

This would be well-nigh incomprehensible were it not that Johann Gutenberg was a man of talent next-door to genius, and lived in an age when the art of calligraphy had been brought almost to the pitch of perfection.

Gutenberg was born in Mainz, about 1410, of noble parents, was exiled thence when only ten years of age, and, until he was nearly forty, supported himself by putting into operation all manner of plans for improvement of mechanical devices. He invented one machine for polishing

[15]

CRITICAL COMMENT

THE Old Style Antique lends itself admirably to combination with borders. The type is so extremely readable that even the smaller sizes may be used. The weight of its line, owing to the absence of contrasting serifs, gives it an attractive evenness of color.

In this page the running head is omitted, so that the decoration of the border forms a part of the page.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

THE STORY OF PRINTING TYPES

paper, arranged in bundles of neatly folded quires, and, last of all, the simple printing press with which they were to bring their work to its conclusion.

They carried all this probably, in some rude form of cart, either painfully propelled by themselves or drawn by a horse or mule. This is how Conrad Sweynheym and Arnold Pannartz, the first printers to reach Italy, must have arrived at the Monastery of Subiaco, near Rome, some time in the year 1464.

The monastery was a rich one, an to increase its revenues. An agreem quickly made with this pair of wand ers, and the first Italian printing pre up by them at Subiaco. At first the worked with the types they had on h urally of the Gothic characters used i many. But the Italians were accuse manuscripts written in the so-called Minuscules, whose capitals were imi the lapidary letters used by the Rom their monuments and mortuary tabl

So the adaptive Germans set to w the dies for the first fount of Roman was ever cast. The capitals, as migh

74

SPECIFICATIONS

OVER-ALL SIZE (inside border): 20 x 33 picas.
TYPE: 11 Point Antique No. 1.
LEADING: 3 point.
TITLE: 12 Point Antique No. 1 roman caps.
RUNNING HEAD: 11 Point Antique No. 1 roman caps.
FOLIO: 8 Point Antique No. 1 roman figures.
INITIAL: 48 Point Caslon (hand).
DECORATION: 18 Point Border Nos. 752*L* and 752*R*; Rules, 8 Point Matrix Slide No. 735 and 2 Point Matrix Slide No. 402.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

THE STORY OF PRINTING TYPES

BEYOND the Alps lies Italy," must have been a pressing thought in the minds of many German craftsmen of the Fifteenth Century. "We," they must have reflected, "have the creative brains and the skill of hand; the great nobles and churchmen of Italy have the love of beauty and the wherewithal to pay for it. Surely, if to Italy we can win our way, our fortunes are made."

And so, on foot, they took their toilsome way across the mountains, and, in many instances, their dreams came true. Especially so was this the case with the printers. It was in Germany that printing was invented, and within a decade of its invention the lowland plains were overrun with wandering printers from Mainz and Strasburg and other German cities.

These pilgrims of literature carried their printing offices with them in the most literal sense of the word. They carried their founts of type, which they themselves had cast, their

73

CRITICAL COMMENT

THE Old Style Antique type is so extended as to be impracticable for large books, but when properly considered in its relation to the subject matter of the text and in combination with appropriate borders, exceedingly decorative effects may be secured. This page, compared with the 10 point (see page 150), shows a wider lead and the use of running head, making a more open page. The color scheme is consistently carried out, as the border is light. Great care should always be used to make the weight of the type page and of the line in the border correspond.

Note the omission of quotation marks before large initial.

The margins shown here are for 30½ x 40 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SONNETS FROM THE PORTUGUESE

FIRST time he kissed me, he but only kissed
The fingers of this hand wherewith I write;
And ever since, it grew more clean and white,
Slow to world-greetings, quick with its "Oh, list,"
When the angels speak. A ring of amethyst
I could not wear here, plainer to my sight,
Than that first kiss. The second passed in height
The first, and sought the forehead, and half missed,
Half falling on the hair. O beyond need!
That was the chrism of love, which love's own crown,
With sanctifying sweetness, did precede.
The third upon my lips was folded down
In perfect, purple state; since when, indeed,
I have been proud and said, "My love, my own."

CRITICAL COMMENT

THIS page is printed opposite the Morris page in order to show how the same idea may be expressed in an original way. As the border is lighter in weight, the Bodoni face is more harmonious.

The margins shown here are for 31 x 50 paper (untrimmed).

(8 Point Bodoni, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE (inside border): 22 x 25 picas.
TYPE: 12 Point Bodoni.
LEADING: 4 point.
TITLE HEADING: 12 Point Bodoni roman caps.
INITIAL: 126 Point Bodoni Mortised Initial, X-1158; Inserted Character, 36 Point Bodoni.
BORDER: Decorative, 36 Point Bodoni Border Nos. 1206*b*, 1208*b*, 1209*b*, 1210*b*, 1211*b*, 1212*b*, 1213*b*, 1215*b* *and* 1216*b*.
RULES: 4 Point Matrix Slide No. 508, and 8 Point Matrix Slide No. 736.

(6 Point Bodoni, 2 point leaded)

SONNETS FROM THE PORTUGUESE

FIRST time he kissed me, he but only kissed
The fingers of this hand wherewith I write;
And ever since, it grew more clean and white,
Slow to world-greetings, quick with its "Oh, list,"
When the angels speak.
A ring of amethyst
I could not wear here, plainer to my sight,
Than that first kiss. The second passed in height
The first, and sought the forehead, and half missed,
Half falling on the hair. O beyond need!
That was the chrism of love, which love's own crown,
With sanctifying sweetness, did precede.
The third upon my lips was folded down
In perfect, purple state; since when, indeed,
I have been proud and said, "My love, my own."

CRITICAL COMMENT

THIS treatment is copied from the style made popular by William Morris. The Antique type has weight enough to balance the solid border, and makes an attractive if not an original page.

The margins shown here are for 31 x 50 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 23½ x 25 picas.
TYPE: 12 Point Antique No. 1.
LEADING: 1 point.
TITLE HEADING: 12 Point Antique No. 1 roman caps.
INITIAL: 126 Point Jenson Initial, X-1402.
BORDER: Complete Page Panel, Jenson Series, right-hand page, X-1445.

(6 Point Antique No. 1, 2 point leaded)

We will now ask the reader to imagine fourteen years passed since Caxton first began working at his new art. It is not difficult to picture the wooden building in the almonry occupied by his sedate but busy workmen. We can look in at yonder window, and see the venerable master-printer himself "sittying in his studye where lay many and dyuerse paunflettis and bookys." The great towers of Westminster Abbey cast their shadows across the room, for he is an early
already at work upon his t
the new French romance, c
dos." The "faire and ornate
author give him "grete pla
labors, almost without inter
the low sun, blazing from u
windows, warns him of the t
Again, we watch him pass w
eye through the rooms wher
are at work; we see the mov

CRITICAL COMMENT

OLD Style Antique could be used far more frequently than at present in producing volumes where slight manuscripts need to be extended to attain the dignity of books.

One of the chief difficulties in an Old Style Antique book is that of combining other satisfactory types in dressing up the page. The Benedictine face, shown in chapter head and running head of these pages, makes an admirable combination. The small number of words contained upon the page makes this a useful suggestion when the manuscript is short.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 35 picas.
TYPE: 12 Point Antique No. 1.
LEADING: 5 point.
TITLE: 14 Point Benedictine roman caps.
CHAPTER TITLE: 12 Point Antique No. 1 roman caps.
RUNNING HEAD: 14 Point Benedictine italic caps and lower case.
FOLIO: 12 Point Antique No. 1, bracketed.
INITIAL: 96 Point Jenson Initial, X-1441.
NUMBER OF WORDS TO FULL PAGE: 160.

(6 Point Antique No. 1, 2 point leaded)

THE MASTER PRINTER

CHAPTER IX

THE question of the exact spot whereon England established her first printing press has already been discussed. The well-known advertisement of Caxton, which states that pies of Salisbury use were on sale at the "Red-pale," in the almonry, at Westminster, not only indicates the position of his house, but also the sign by which it was known. The precise appearance of the almonry in the Fifteenth Century must be to some extent imaginary, but we know that alms-houses were there, and probably two or three structures besides that occupied by Caxton.

ILLUSTRATIONS PAGE: *Set in 6, 8 and 10 Point Antique No. 1; Rules, 5 Point Matrix Slide No. 510 and 8 Point Matrix Slide No. 736.*

TITLE PAGE: *Set in 8, 10 and 18 Point Antique No. 1 caps; Rules, 5 Point Matrix Slide No. 510 and 8 Point Matrix Slide No. 736; Decoration, 36 Point Bodoni Border Nos. 1217 and 1218.*

(8 Point Antique No. 1, 2 point leaded)

ILLUSTRATIONS

PAGE

Colophon of the Psalter of 1457 2

Introduction to Bible of 42 lines. Gutenberg . . . 4

Catholicon of 1460. Mainz. Gutenberg 6

Zenophon, 1511. Bartholomew Trot 8

De Veritate, etc., Venice, 1480. Jenson 8

A Supplement, Venice, 1483. Renner 9

Poggio, Antwerp, 1487. Matthew Goes 9

etc., Venice, 1480. Jenson 10

pos, Venice, 1471. Jenson 11

Litio, Venice, 1472. Renner . . . 12

dua, 1472. Valdezocchio 13

THE MASTER PRINTER

BY

BERT FRANCIS BLAKE

NEW YORK

PRINTERS PUBLISHING CO.

PUBLISHERS

CRITICAL COMMENT

KEEP the weight of line in the front matter in proportion to the weight of the text line. Antique demands heavy treatment.

(8 Point Antique No. 1, 2 point leaded)

eventually "improved on their instruction." And so, early in the Fifteenth Century the Coreans were making movable types of copper and printing books from them.

But there was another neighboring nation which, like the Coreans, looked for initial inspiration in all its arts to the Chinese, but which displayed even more ingenuity in bringing them to technical perfection. About the year 770 A. D. the Japane toku in pursuance of a sol be printed a million copie Buddhist Scriptures on a eighteen inches long by t Wound up into tiny rolls were inserted into minia made of wood which wer among the Buddhist tem throughout the Empire.

This printing, however in the strict sense of the block—a woodcut, as we Two centuries later we fi language includes a word "printed-book," so that p

SPECIFICATIONS

OVER-ALL SIZE: 22 x 35 picas.
TYPE: 12 Point Antique No. 1.
LEADING: 3 point.
TITLE: 14 and 36 Point Benedictine roman caps.
RUNNING HEAD: 14 Point Benedictine roman caps.
FOLIO: 12 Point Benedictine roman figures, bracketed.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

PRINTING

FROM WOOD BLOCKS IN THE ORIENT

Though the Chinese invented gunpowder, it was we of the Occident who turned it to its fullest murderous advantage by the subsequent invention of arms of precision. In like manner though the Chinese may have invented movable types, they failed to build up with them a printed literature as we did, when, centuries later, we duplicated their invention.

As early as the middle of the Eleventh Century of our era the Chinese printed from movable types made of pottery, while the British Museum possesses a copy of a Corean work evidently printed from movable types and bearing the equivalent of the date 1337 A. D.

Doubtless the Coreans borrowed the conception of movable types from the Chinese, but, as was the habit of this hermit-people, they

CRITICAL COMMENT

THE Old Style Antique face is one which could be used much more successfully in book work than at present. It has a beauty quite distinct from any of the other heavy-faced types, particularly because it preserves its simplicity of line.

In these pages, the Benedictine caps are shown in combination with the Antique.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

CONTENTS PAGE: *Set in 8, 10, and 12 Point Benedictine.*

TITLE PAGE: *Set in 12 and 14 Point Benedictine caps.*

(10 Point Benedictine, 2 point leaded)

CONTENTS

I

Early Chinese Inventions 3

II

Movable Types 19

III

The Coreans and Their Habits 33

V

tunities 57

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are contributed by
s, the photographers
Colony, Jerusalem

PRINTING FROM WOOD BLOCKS A TRACT ON THE INFLUENCE OF THE CHINESE ON THE COREANS IN THE ORIENT

NEW YORK
THE PRINTERS PUBLISHING COMPANY

CRITICAL COMMENT

THE Benedictine caps are harmonious when combined with Antique and are decorative without being ornate.

(8 Point Benedictine, 2 point leaded)

THE FIRST ENGLISH BOOK

TO WILLIAM CAXTON, MERCER of London, we owe the first book printed in the English language, and therefore by the printers of America, equally with those of England, should his name be held in high esteem.

There is an appealing touch of human nature in the story of this stolid English merchant, who in his fiftieth year turned aside from his prosperous undertakings to devote himself to learning and practising the new-born art of printing.

Caxton was living at Bruges, so well thought of by his compatriots that he had been elected "Governor of the English Nation in the Low Countries," when, to please his patroness the Duchess of Burgundy, he set himself to translate the "Recuyell of the Histories of Troye." The work finished, he found so many friends desiring copies that the labor of writing them would have been too wearisome. Accordingly he made up his mind to learn the new art of printing in order, as he says, "that every man might have his copy at once."

There was living in Bruges at this time one Colard Mansion, a manuscript writer who had, it is uncertain exactly how, learned the art and mystery of casting types and of printing from them. To him, as the only printer in Bruges, Caxton came to learn how, quickly and economically, he might reduplicate his copies of the "Recuyell."

It must have taken the worthy pair at least six months to complete their work, so that, as Caxton finished his translation at the end of the year 1471, it was probably late in 1472 that the first book printed in the English language

SPECIFICATIONS

OVER-ALL SIZE: 32 x 55½ picas.
TYPE: 14 Point Antique No. 1, 1 point leaded.
CHAPTER TITLE: 14 Point Antique No. 1 roman caps.
FOLIO: 14 Point Antique No. 1 figure, bracketed.
HEADPIECE: Benedictine Series, X-1378.
INITIAL: 132 Point Benedictine Initial, X-1351; Second Color, X-1354.
NUMBER OF WORDS TO FULL PAGE: 440.

(6 Point Antique No. 1, 2 point leaded)

BENEDICTINE CHELTENHAM AND JENSON DECORATIVE MATERIAL

Electrotyped Borders
and Initials
Border Matrices
and Matrix Slides
Shown in Series

TYPOGRAPHY

SPECIFICATIONS: *14 Point Benedictine caps and lower case and 18 and 24 point caps. Decoration, Complete Page Panel, Benedictine Series: Wood Base, Mortised, X-1364; Unmounted, Unmortised, X-1365. Ornament, 24 Point Border No. 827.*

BENEDICTINE

132 POINT INITIAL—A to Z

One Color . .	Metal Base, X-1350	Second Color . .	Metal Base, X-1353
One Color . .	Wood Base, X-1351	Second Color . .	Wood Base, X-1354
One Color . .	Unmounted, X-1352	Second Color . .	Unmounted, X-1355

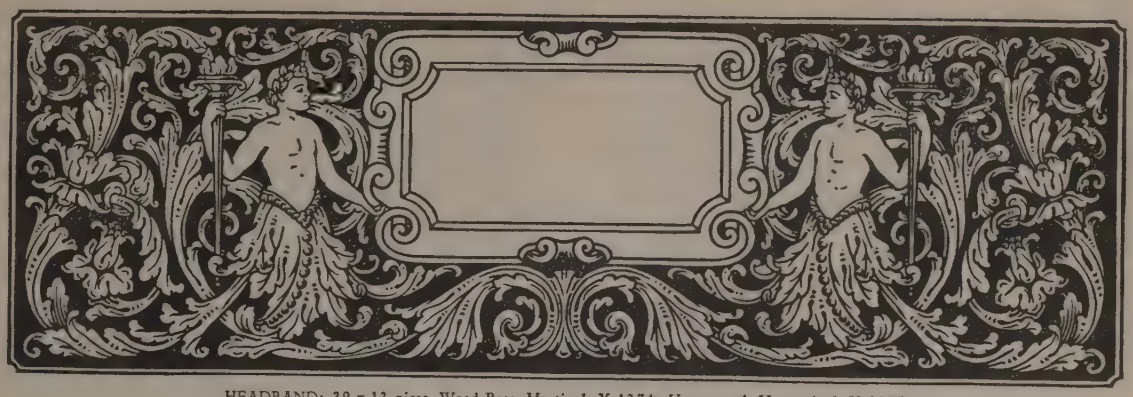
48 POINT INITIAL—A to Z

One Color . .	Metal Base, X-1356	Second Color . .	Metal Base, X-1358
One Color . .	Unmounted, X-1357	Second Color . .	Unmounted, X-1359

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 30 x 43 picas. Wood Base, Mortised, X-1447; Unmounted, Unmortised, X-1448. Also made size smaller, outside, 30 x 40 picas; Mortise, 17½ x 25 picas. Wood Base, Mortised, X-1364; Unmounted, Unmortised, X-1365

IAB

HEADBANDS AND TAILPIECE FOR BENEDICTINE



HEADBAND: 39 x 13 picas. Wood Base, Mortised, X-1374; Unmounted, Unmortised, X-1375

HEADBAND: 32 x 10½ picas. Wood Base, X-1378; Unmounted, X-1379

HEADBAND: 32 x 10½ picas. Wood Base, Mortised, X-1376; Unmounted, Unmortised, X-1377

THE border surrounding this page is composed of 24 Point Border No. 824 with rules cast from 6 Point Matrix Slide No. 516 and 10 Point Matrix Slide No. 1654 on either side.

TAILPIECE: 17½ x 9½ picas
Wood Base, X-1360
Unmounted, X-1361

MATRIX BORDERS–BENEDICTINE

6 Point Nos. 157 and 157¼

12 Point Nos. 1054 and 1054¼

12 Point Nos. 1056 and 1056¼

18 Point No. 719

18 Point No. 719¼

18 Point No. 719½

18 Point No. 720

18 Point Nos. 719 and 720

18 Point No. 725

18 Point No. 723

18 Point No. 723¼

18 Point No. 723½

18 Point No. 724L

18 Point No. 724R

18 Point No. 724¼

18 Point No. 724½

24 Point No. 821

24 Point No. 821*d*

24 Point No. 822

24 Point No. 823

24 Point No. 824

24 Point No. 825

24 Point No. 826

24 Point No. 827

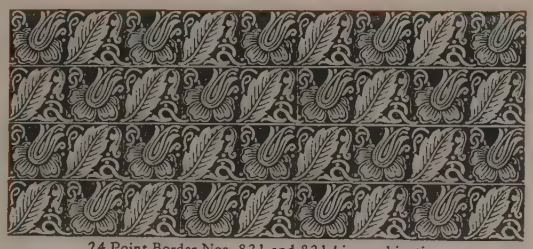
24 Point No. 828

24 Point No. 828*d*

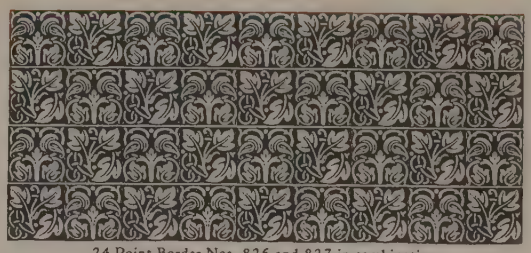
THE decorative border surrounding this page is composed of the following Linotype material: Beginning at the outside we have 6 Point Matrix Slide No. 516 followed by 6 Point Matrix Slide No. 1815a, then a combination of 18 Point Border Nos. 719 and 720 with Cornerpiece No. 719¼. Rule cast from 5 Point Matrix Slide No. 506 forms the next unit, followed by 6 Point Border No. 157 and Cornerpiece No. 157¼. An Oxford rule cast from 5 Point Matrix Slide No. 506 finishes the pattern. The cut-off rules through body of page are from 6 Point Matrix Slide No. 1858.

TAILPIECE: 23 x 11 picas
Wood Base, X-1370
Unmounted, X-1371
Also made smaller size, 16½ x 8½ picas
Wood Base, X-1366
Unmounted, X-1367

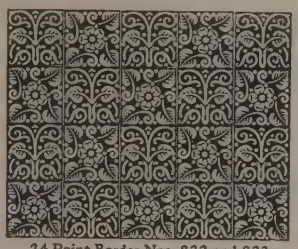
BENEDICTINE BORDERS AND PATTERNS



24 Point Border Nos. 821 and 821*d* in combination

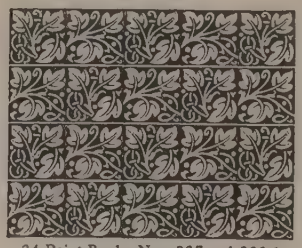


24 Point Border Nos. 826 and 827 in combination



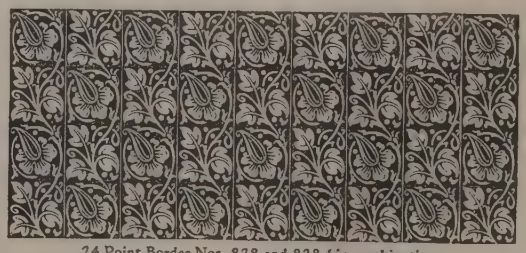
24 Point Border Nos. 822 and 823 in combination

ORNAMENT: 16 x 8 picas
Wood Base, X-1362 Unmounted, X-1363



24 Point Border Nos. 827 and 828*d* in combination

24 Point Border Nos. 824 and 825 in combination



24 Point Border Nos. 828 and 828*d* in combination

FIVE *units were employed in building up the enclosing border on this page. The outer unit was cast from 6 Point Matrix Slide No. 516, followed by 5 Point Matrix Slide No. 1822. The next is composed of 24 Point Border Nos. 828 and 828d alternated. The next unit is from 6 Point Matrix Slide No. 252, followed by 2 Point Matrix Slide No. 404. 8 Point Matrix Slide No. 1371 was used for the cut-off rules in the body of the page.*

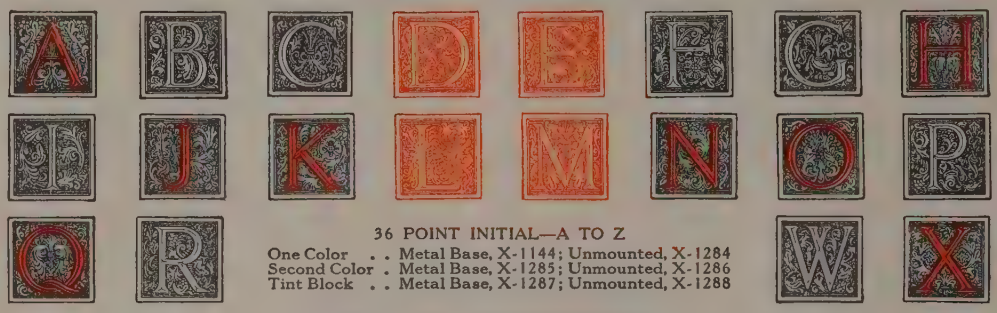
156 POINT INITIAL
Metal Base, Mortised, X-1368
Unmounted, Unmortised, X-1369

TAILPIECE: 17 x 8½ picas
Wood Base, X-1372
Unmounted, X-1373

THE CHELTENHAM SERIES of DECORATIONS

BORDERS, INITIALS, HEADINGS *and* ORNAMENTS

For Either One or Two Color Printing



36 POINT INITIAL—A TO Z

One Color . . Metal Base, X-1144; Unmounted, X-1284
Second Color . Metal Base, X-1285; Unmounted, X-1286
Tint Block . . Metal Base, X-1287; Unmounted, X-1288

78 POINT INITIAL
A TO Z

One Color
Metal Base, X-1145
Unmounted, X-1289

Second Color
Metal Base, X-1290
Unmounted, X-1291

Tint Block
Metal Base, X-1292
Unmounted, X-1293

156 POINT INITIAL—A TO Z

	Metal Base	Wood Base	Unmounted
One Color . . .	X-1146	X-1294	X-1295
Second Color .	X-1296	X-1297	X-1298
Tint Block . . .	X-1299	X-1300	X-1301

78 POINT ORNAMENT

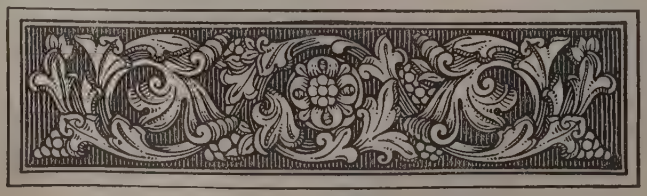
One Color
Metal Base, X-1152
Unmounted, X-1312

Second Color
Metal Base, X-1313
Unmounted, X-1314

Tint Block
Metal Base, X-1315
Unmounted, X-1316

ORNAMENT—2½ inches long by 78 points deep
One Color . . Wood Base, X-1148; Unmounted, X-1302
Tint Block . Wood Base, X-1303; Unmounted, X-1304

ORNAMENT—2½ inches long by 78 points deep
One Color . . Wood Base, X-1149; Unmounted, X-1305
Tint Block . Wood Base, X-1306; Unmounted, X-1307



ORNAMENT—3⅝ inches long by 78 points deep
One Color . . Wood Base, X-1150; Unmounted, X-1308
Second Color . Wood Base, X-1309; Unmounted, X-1310

COMPLETE PAGE PANEL: Outside, 51 x 69 picas; Mortise, 36 x 54 picas
One Color, Wood Base, Mortised, X-1151; Unmounted, Unmortised, X-1311

LINOTYPE CHELTENHAM INITIALS

From exclusive designs, specially created to enhance the beauty of pages set in faces whose weight of thick and thin lines approximates that of Cheltenham

CHELTENHAM BORDER MATRICES

18 Point Border No. 770

18 Point Border Nos. 770¼ and 770½

18 Point Border Nos. 771R and 771L

18 Point Border No. 772

18 Point Border No. 773

18 Point Border No. 774

18 Point Border Nos. 774¼ and 774½

18 Point Border No. 775

18 Point Border No. 776

18 Point Border Nos. 776¼ and 776½

18 Point Border No. 777

18 Point Border No. 778

18 Point Border No. 779

18 Point Border No. 780

18 Point Border No. 781

18 Point Border No. 782

18 Point Border No. 783

18 Point Border No. 784

RULES AND SIMPLE BORDER SLIDES APPROPRIATE WITH CHELTENHAM

6 Point Matrix Slide No. 1338a

6 Point Matrix Slide No. 1424

6 Point Matrix Slide No. 517

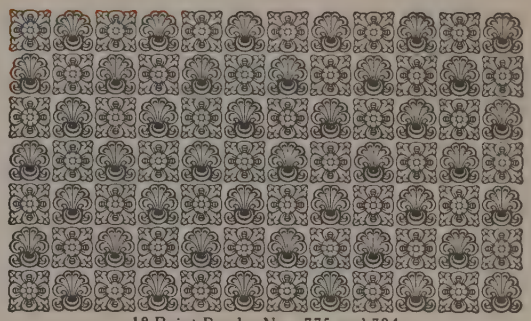
6 Point Matrix Slide No. 1503

10 Point Matrix Slide No. 1654

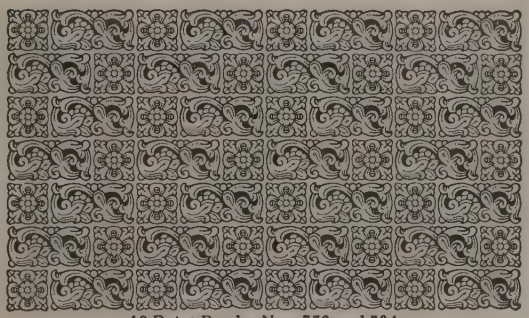
The pleasing border arrangement as used on this page was produced with the Linotype material listed herewith: 18 Point Border Nos. 771R, 771L and 772, 4 Point Matrix Slide No. 508, 8 Point Matrix Slide No. 1371, and 6 Point Matrix Slides Nos. 516 and 1401a. Dash in body of page is 5½ Point No. 994.

CHELTENHAM BORDERS COMBINED

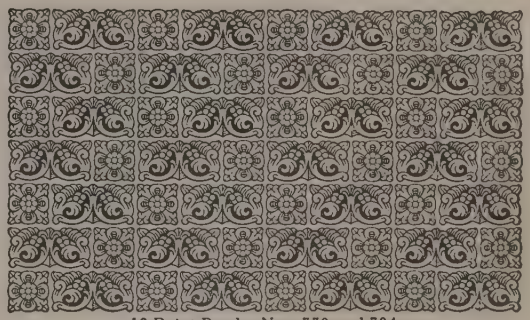
18 Point Border Nos. 778 and 784



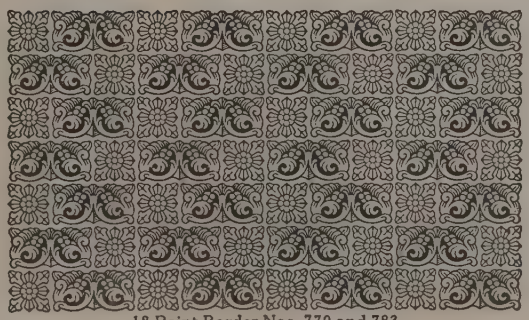
18 Point Border Nos. 775 and 784



18 Point Border Nos. 772 and 784



18 Point Border Nos. 770 and 784



18 Point Border Nos. 770 and 783

18 Point Border Nos. 777 and 782

The following Linotype decorative material was used in building up the panel surrounding this page: 18 Point Border Nos. 772, 770¼ and 771R, 6 Point Matrix Slides Nos. 252, 516, 742 and 1338a.

18 Point Border Nos. 770, 770¼, 776¼ and 776½, in combination, were used in making up the free ornament shown opposite. 5½ Point Matrix Slide Dash No. 994 is used in body of page.

TYPOGRAPHY

INITIALS AND BORDER FOR JENSON

156 POINT INITIAL—A to Z

One Color . . Metal Base, X-1408; Wood Base, X-1409; Unmounted, X-1410
Second Color . Metal Base, X-1411; Wood Base, X-1412; Unmounted, X-1413

HEADPIECE: 21 x 5½ picas
Wood Base, X-1437; Unmounted, X-1438

COMPLETE PAGE PANEL: Outside, 51½ x 69 picas; Mortise, 30½ x 40½ picas
Wood Base, Mortised, X-1415; Unmounted, Unmortised, X-1416

INITIALS AND BORDER FOR JENSON

126 POINT INITIAL—A to Z

One Color . . . Metal Base, X-1402; Wood Base, X-1403; Unmounted, X-1404
Second Color . . Metal Base, X-1405; Wood Base, X-1406; Unmounted, X-1407

SPECIAL INITIAL

A only—3 sizes

One Color	Metal Base	Wood Base	Unmounted
96 Point	X-1417		X-1418
126 Point	X-1422	X-1421	X-1423
156 Point	X-1428	X-1427	X-1429

Second Color	Metal Base	Wood Base	Unmounted
96 Point	X-1419		X-1420
126 Point	X-1425	X-1424	X-1426
156 Point	X-1431	X-1430	X-1432

96 POINT INITIAL—A to Z

One Color . . . Metal Base, X-1441; Unmounted, X-1442
Second Color . . Metal Base, X-1443; Unmounted, X-1444

BORDER FOR JENSON PAGE

THE decorations which have been designed to go with the Jenson face, and which are shown in this section, are based upon the same principles as the type itself. Nicholas Jenson, of Venice, departed from the practice of the first type-designers slavishly to copy their written examples, and was the first to reclaim designing of type from the imperfections and accidents of hand-lettering. With this example before him, the designer of these border designs, initial letters, headpieces and tailpieces, struck an equally original note in producing decoration which is distinctive in itself but which has been designed with a careful consideration of its appropriateness for use in connection with the type itself. Too many volumes in which type and decoration are combined fail to accomplish their purpose because while both type and decoration are beautiful in themselves, they are not beautiful in

SPECIFICATIONS

TYPE: 12 Point Jenson.
LEADING: 2½ point.
TITLE: 14 Point Jenson caps.
INITIAL: 96 Point Jenson, X-1441; second color, X-1443

COMPLETE PAGE PANEL

Outside, 34½ x 42½ picas.
Mortise, 24½ x 26½ picas.
Wood Base, Mortised, right-hand page, X-1445.
Wood Base, Mortised, left-hand page, X-1497.
Unmounted, Unmortised, right-hand page, X-1446.
Unmounted, Unmortised, left-hand page, X-1498.

have been
las Jenson
has struck
face, and
d was the
to see the
the future
ypography
copy their
designing
ection, are
re man to
nter of the
which is all
on of them
n by itself.

claim designing of type from the imperfections and accidents of hand-lettering. The designer of the border designs, and initial letters, has struck an equally original note in producing decoration which is distinctive

CRITICAL COMMENT

THERE is great danger of an over-use of red in decoration. In employing these heavy designs, it is usually more effective to light up the solid by a touch of color in the center, as shown herewith. Restraint is the hand-maiden of artistic printing.

(8 Point Jenson, 2 point leaded)

CATALOGUE OF DECORATIONS AND INITIALS

which can be secured to combine with Jenson type in artistic books

TAILPIECE
Wood Base, X-1439
Unmounted, X-1440

Mergenthaler Linotype Company
Brooklyn, New York

CRITICAL COMMENT

DO not overlook the value of white paper, particularly in connection with heavy-face type and heavy decoration, when laying out front matter. The text pages, being solid, should have about one nonpareil margin of blank between the decoration and the type, but the title page may be made more effective if a larger amount of blank surrounds the type inside the border. The title shown herewith illustrates the idea.

(8 Point Jenson, 2 point leaded)

COMPLETE PAGE PANEL

Outside, 29 x 45 picas; Mortise, 20½ x 31 picas.
Wood Base, Mortised, right-hand page, X-1433.
Wood Base, Mortised, left-hand page, X-1495.
Unmounted, Unmortised, right-hand page, X-1434.
Unmounted, Unmortised, left-hand page, X-1496.

Also made size smaller

Outside, 26 x 40½ picas; Mortise, 18½ x 28 picas.
Wood Base, Mortised, right-hand page, X-1435.
Wood Base, Mortised, left-hand page, X-1499.
Unmounted, Unmortised, right-hand page, X-1436.
Unmounted, Unmortised, left-hand page, X-1500.

(6 Point Benedictine Book, 2 point leaded)

Appropriate

MATRIX BORDERS AND SLIDES

for use with the Jenson Series

MATRIX BORDERS

6 Point Nos. 19 and 19½
(Also made in Matrix Slide form)

6 Point Nos. 21, 22 and 23

6 Point No. 46
(Also made in Matrix Slide form)

6 Point No. 47
(Also made in Matrix Slide form)

6 Point No. 58

6 Point No. 67
(Also made in Matrix Slide form)

6 Point No. 138

12 Point No. 505

12 Point Nos. 506 and 508

12 Point No. 510

12 Point Nos. 528 and 528¼

MATRIX SLIDES

6 Point No. 1323

6 Point No. 1326

6 Point No. 1333

6 Point No. 1338*b*

6 Point No. 1339*b*

6 Point No. 1340*b*

6 Point No. 1360
(Also made in Border Matrix form)

6 Point No. 1365

6 Point No. 1422
(Also made in Border Matrix form)

6 Point No. 1426
(Also made in Border Matrix form)

6 Point No. 1501
(Also made in Border Matrix form)

12 Point Matrix Slide No. 1525

THE combination of borders and matrix slides in the border design surrounding this page is made up of the following Linotype material: 12 Point Border Nos. 528 and 528¼, 4 Point Matrix Slide No. 508 and 6 Point Matrix Slides Nos. 516 and 1333.

MODELS FOR FOREIGN LANGUAGE PAGES AND SCHOOL BOOKS

THE SELECTION of type for school-book pages and the arrangement of this type upon the page, while subject to the laws of good taste which dominate book composition, have, in addition, certain unwritten laws of their own which must always be respected. In the ordinary volume it is a cardinal principle that books are made to read, and, in the selection of types, legibility must be considered—in school books the type must not only be that which can be read, but that which can be read easily. The standard Linotype faces shown in this section measure absolutely up to this unwritten law.

The importance of introducing artistic layout in the ordinary volume is emphasized in the school book. The mind of the child may be compared to an undeveloped photographic plate, sensitive to every impression. School books are a part of his every-day life, and he looks upon them unconsciously as his mentors. If a page is badly composed, a child, knowing no better, accepts this as standard and receives an impression which it will be difficult to efface.

The fallacy has long existed that, while the Linotype machine has proved itself adapted to the composition of ordinary volumes, it cannot be used as successfully upon intricate and technical composition. This section is intended as a demonstration to prove the elasticity and versatility of the Linotype, and speaks louder than any argument which could be advanced in discussion.

SPECIFICATIONS: *The decorative panel surrounding this page was built up with the following Linotype material: The first and fifth units consist of a combination of 12 Point Border Nos. 1060¼, 1060½, 1060d and 1060f; the second and fourth are alike and are cast from 6 Point Matrix Slide No. 1351a; the center unit shows 18 Point Border Nos. 716 and 756 alternated, and the hair-line rule finishing the design is 2 Point Matrix Slide No. 401. The initial is made up of slugs cast from 5 Point Matrix Slide No. 506, 6 Point Matrix Slide No. 1351a and 6 Point Border Nos. 118 and 118¼. The body of page was set in 14 Point Franklin Old Style, with italic and small caps, with heading in 18 Point Franklin Old Style roman caps.*

They said they did not have anything good to eat.

So they led a sad life and were cross all day long.

It was quite a treat when they went to sleep. That was the only time there was peace with them.

keep hind kind	so bad sad

2. *Snappy and Spitf*
a Sad Life

Snappy and Spitfi
young. They did nc
other. They did not
to each other. They d
how to be good. No
had told them.

Snappy and Spitf
find good in anything
not like the house th

CRITICAL COMMENT

THE title page of a school-book usually contains more matter than a trade-book title.

Care must be taken to preserve the comparative value of the various lines in determining the relative sizes of type.

The Franklin Old Style is exceedingly effective in producing pages which are legible without loss of beauty.

(10 Point Old Style No. 1, 2 point leaded)

STYLE PAGES
FOR ENGLISH PRIMER

TITLE PAGE: Set in various sizes of caps and small caps of the Franklin Old Style Series with title in 24 Point Bodoni caps.

TEXT PAGE: Set in 18 Point Franklin Old Style with running head in 8 Point Roman caps. The sub-head is set in 14 Point Bodoni Bold caps and lower case italic with roman figure.

(10 Point Old Style No. 1, 2 point leaded)

TWO LITTLE RUNAWAYS

A STORY FOR
FIRST OR SECOND YEAR CLASSES

ADAPTED AND REVISED BY
MELVIN HIX, B. S.
PRINCIPAL OF PUBLIC SCHOOL NO. 80, ASTORIA, NEW YORK CITY
AND
WALTER L. HERVEY, PH. D.
MEMBER OF THE BOARD OF EXAMINERS, DEPARTMENT OF EDUCATION, NEW YORK CITY, FORMERLY PRESIDENT OF TEACHERS COLLEGE
CO-AUTHORS OF "THE HORACE MANN READERS," ETC.

LONGMANS, GREEN & CO.
55 FIFTH AVENUE, NEW YORK
PRAIRIE AVENUE AND 25TH STREET, CHICAGO

[*Reset in Linotype Typography. Courtesy Longmans, Green & Co.*]

Mr. William Allen Chance *or* Mr. W. A. Chance.
Mrs. John French Brush *or* Mrs. J. F. Brush

Written Work

Write the following names, using initials in place of the given names:

William Dean Howells	John Greenleaf Whittier
Henry Wadsworth Longfellow	James Russell Lowell
James Whitcomb Riley	Edgar Allen Poe

Write your own name, using an initial in place of each word but the last of your name. Write the name of each member of your family, using initials in place of given names.

A person's given name is often called his Christian name. Initials are often used in place of Christian names.

38. Abbreviations

Some words are often written in sh
When part of a word is written to sta
whole word, we say the word is abbrevia
The months are abbreviated in this w

January	Jan.	July
February	Feb.	August
March	Mar.	September
April	Apr.	October
May	May	November
June	June	December

STYLE PAGES FOR ELEMENTARY LANGUAGE

SPECIFICATIONS

TYPE: 11 and 12 Point Scotch and 10 Point Antique No. 1.
LEADING: 2 point.
SUBJECT DIVISIONS: 11 Point Antique No. 1.
SUBHEADS: 6 Point Scotch small caps.
FOLIO: 10 Point Scotch.

(6 Point Old Style No. 1, 2 point leaded)

CRITICAL COMMENT

THE Scotch face, because of its simplicity of line and legibility, is peculiarly adapted to use in school books. The combination of Antique No. 1 with the Scotch is effective, but to secure definite emphasis to subject divisions a larger size of Antique must be used than with old style owing to the weight of the text type.

(8 Point Old Style No. 1, 2 point leaded)

white blossoms and its dark green leaves, it must have been beautiful.

Three times each year, the leaves of the tea plant are gathered into baskets hung from the necks of the pickers. After the leaves have been partly dried in the sun, they are heated over beds of charcoal. They are then spread out on a table, and rolled over and over in the hands until they become the shriveled little twists which we call tea.

36. Composition

Write two paragraphs about some fruit-bearing plant or tree which you know about. Let your first paragraph describe the plant, its leaves, and its blossoms. Let your second describe the fruit, tell how it is gathered, and in how many ways it is used.

37. Initial Letters

The initial letter of any word is its first letter. The initials of these names are as follows:

NAME	INITIAL
Frank Homer	F. H.
Ida Bryson	I. B.
Mary Jane Conner	M. J. C.

Learn:

An initial is the first letter of a word used in place of the word.
An initial is always written as a capital letter.
The period is used after an initial.

An initial letter is not often used to take the place of a person's last name, but it is often used in place of the *given* name. Thus:

[*Reset in Linotype Typography. Courtesy Longmans, Green & Co.*]

Sixth Grade

125, 126

sad'dler	huck'ster	sur'geon	re por'ter
seam'stress	hawk'er	phy si'cian	mes'sen ger
auc tion eer'	ma gi'cian	ma chin'ist	in spect'or

What does each of these people do? Copy, changing each word to the plural form.

127, 128

der'rick	joist	bal'co ny	dredge
plat'form	foun da'tion	stair'case	tim'ber
par ti'tion	fres'co	ma'son ry	hoist

Explain these terms used in connection with building. Write the plural form of each word underlined.

129

drug'gist	pes'tle	rem'e dy	am mo'ni a
pre scrip'tion	phys'ic	phos'phate	sur'ger y

Use these words in sentences to show their mea

130

A

cougar	reindeer	hideous
crocodile	reptile	greedy
hyena	magpie	ferocious
vulture	viper	furious

Use the words in list *B* to form phrases with the

[221]

CRITICAL COMMENT

OLD STYLE No. 1 may safely be selected for both the title and text pages of school books. Care, however, must be used in the selection of sizes. The title opposite shows a well-balanced page set in various sizes of caps and small caps, offset by the 30 Point Benedictine Book heading. The text page illustrates the proper contrast between list of words and instructions.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR SPELLER

SPECIFICATIONS

TITLE PAGE: Set in 7, 8, 12 and 14 Point Old Style No. 1 roman caps, 6 and 8 point small caps and 8 point italic caps. Title in 30 Point Benedictine Book.

TEXT PAGE: Set in 10 and 12 Point Old Style No. 1 and 8 Point Antique No. 1 figures.

(8 Point Old Style No. 1, 2 point leaded)

NEW-WORLD SPELLER

GRADES THREE TO EIGHT

BY

JULIA HELEN WOHLFARTH

FORMERLY PRINCIPAL OF HORACE MANN ELEMENTARY SCHOOL-
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

AND

LILLIAN EMILY ROGERS

TEACHER IN HORACE MANN ELEMENTARY SCHOOL-
TEACHERS COLLEGE, COLUMBIA UNIVERSITY

ILLUSTRATED

YONKERS-ON-HUDSON, NEW YORK
WORLD BOOK COMPANY

[*Reset in Linotype Typography. Courtesy World Book Company*]

They made blocks of snow and built Eskimo houses. They rode on sleds over the hard snow. Some of the boys played that they were Eskimo dogs, and they ran over the snow, barking and pulling the sleds. The girls had great fun riding on the sleds. After recess, they read

ABOUT THE ESKIMOS

The Eskimos live in the far North. The ground there freezes very hard, and it is covered with deep snow nearly all the year round. It is so cold there, that all the people dress in fur most of the time.

No trees grow there. So the people winter homes of hard blocks of sn the short summer lasts, they live in te tents are made of skins.

An Eskimo's winter home is a qu round house. It has no windows. three rooms in it. The first is a covered way leading to the other r

95

CRITICAL COMMENT

IN school books, the type must not only be that which can be read, but that which can be read easily. Old Style No. 1 combines every element which school book requirements demand.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES
FOR INTERMEDIATE READER

SPECIFICATIONS

TYPE: 14 Point Old Style No. 1.
LEADING: 4 point.
SUBJECT DIVISION: 14 Point Old Style No. 1 small caps.
FOLIO: 14 Point Old Style No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

After a while, the fox came back. He took up his bag and saw that the bumblebee was gone.

"Where is my bumblebee?" he said.

"Oh, I just untied the bag," said the woman, "and the bumblebee flew out. The rooster caught it and ate it up."

"Very well, then, I must have the rooster," said the fox.

So he caught the rooster. He put him into his bag and traveled on.

The fox soon came to another house and went in. He said to the woman of the house,

"May I leave my bag here, while I go to Squintum's to get a pumpkin pie?"

"Yes, you may," said the woman.

"Then be careful not to open the bag," said the fox.

bumble	care	help	travel
tumble	careful	helpful	traveled
stumble	thank	thought	traveler
rumble	thankful	thoughtful	traveling

51

[Reset in Linotype Typography. Courtesy D. C. Heath & Co.]

STYLE PAGES FOR GENERAL HISTORY

SPECIFICATIONS

TYPE: 8 and 10 Point Old Style No. 1.
LEADING: 2 point.
CHAPTER NUMBER: 10 Point Old Style No. 1 roman caps.
SUBJECT DIVISIONS: 8 Point Antique No. 1 roman caps.
SIDE HEADS: 8 Point Antique No. 1 caps and lower case.
RUNNING HEAD: 8 Point Old Style No. 1 italic caps.
FOLIO: 8 Point Old Style No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

subsistence, stationery, the writing and printing and distribution of letters, circulars, and posters, and telephone and telegraph services. The early corrupt-practices acts in this country proved unavailing because of the lack of publicity attending the contributions and expenditures of parties. The Act of Congress to which we have already referred requires not only publicity of contributions but publicity of expenditure. Even this, it is to be feared, will not entirely prevent the corrupt use of money in elections, there having been devised as yet no method by which candidates or campaign committees can be obliged to render an honest report. If a voter is bribed, the transaction i
one between the candidate or
hand, and the voter on the oth
say anything about it. For the
tion in elections we must depe
standard of morality of the co

SUGGESTIONS FOR FU

This chapter covers several subj
with regard to which a vast deal ha
ences are arranged under the severa

Party Machinery: The most avail
in Ray, pp. 172-191. Ford, H. J.,
American Politics, pp. 294-333, is re
erence should also be made to Woo
ties and Party Problems, 193-204;
Parties and Elections, pp. 169-211.
Macy, Jesse, *Party Organization*
valuable.

The Machine: Bryce, chs. lx–lxvi
gorski, M., *Democracy and the Part*
Ray, P. O., *Introduction to Political*
itics, pp. 333-367, will also be found
City the Hope of Democracy, Munr

CRITICAL COMMENT

NOTE particularly the effectiveness of Old Style No. 1 and Antique No. 1 in combination. The divisions required to keep the author's plan clearly before the pupil are made clear without undue emphasis which would mar the typographical appearance of the page.

(8 Point Old Style No. 1, 2 point leaded)

CHAPTER III

FORMATION OF THE UNION

Forces for and against union

During the colonial period there were only scattered efforts to bring together the settlements of the Atlantic seaboard in any form of common government. The great stretches of wilderness which separated the colonies from one another made strongly against the spirit of union. Local patriotism was much in evidence, and their common dependence on Great Britain was an obstacle to the recognition of general interests. Furthermore, the mother country regarded with jealousy the idea of a colonial federation which might unduly arouse the spirits of her always unruly children. Over against these influences must be set the common nationality of the colonists and their common dangers from the French and the Indians.

The New England Confederation

This danger was the occasion for the formation of the first and most effective of the intercolonial unions, the New England Conferdation. Its members were the colonies of Massachusetts, Plymouth, Connecticut, and New Haven. The legislature of each colony elected two commissioners to its governing body. They met annually at the capital of each colony in rotation, except that it was Boston's turn every other year. The concurrence of six of the eight commissioners was necessary to any action. The principal business of the Confederation was defense against the Indians, but the commissioners were given power likewise "to frame and establish agreements and orders in general cases of a civil nature, wherein all the plantations are interested

[*Reset in Linotype Typography. Courtesy World Book Company*]

existing under the rules of international law: ambassadors (at present 9), ministers (17), minister residents and chargés d'affaires.

Consular service

The commercial representation of the Empire abroad, i. e., the consular service, is completely in the hands of the Empire. All the consuls are Imperial civil service officers appointed by the Kaiser after the consulation of the *Bundesrat* (R. V., Article 56). There are *consules electi* or honorary consuls and *consuls missi* or professional consuls. Of the latter category there exists three classes: consuls-general, consuls, and vice-consuls. The consuls may appoint special consular agents as their assistants. These consuls are also the judicial officers in a number of cases of non-contentious jurisdiction.[1]

By special treaties of extra territoriality consuls may act as judges in civil and cri (for example in China and Persia).

Appeals from their jurisdiction *Reichsgericht.*

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YEAR BOOKS:
Schiemann, Th. "Deutschland und die gr Since 1900.
Annual Register. Since 1758.
"La vie politique dans les deux-mondes."
ROSE, F. H. "The Development of the Europ 1870–1900," Vol.. I, Chapter VI; and Vol.
ONKEN, H. The German Empire. In "Camb History," Vol. XII, Chapter VI.

[1] Cf. pp. 194 ff.

CRITICAL COMMENT

THE Original Old Style face possesses characteristics all its own. It is not as legible as the Old Style or the Scotch, but may be used on volumes intended for adult readers. These pages show how effective this face may be made when care is exercised in the layout.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GENERAL HISTORY

SPECIFICATIONS

TYPE: 8 and 10 Point Original Old Style.
LEADING: 2 point.
TITLE: 21 Point Caslon Old Face caps and lower case roman.
CHAPTER NUMBER: 10 Point Original Old Style roman caps.
CHAPTER TITLE: 10 Point Original Old Style small caps.
RUNNING HEAD: 9 Point Caslon Old Face roman caps.
SIDE HEADS: 6 Point Title No. 1 caps and lower case.
INITIAL: 48 Point Caslon (hand).
RULE: 2 Point Matrix Slide No. 405.
FOLIO: 10 Point Original Old Style figures, bracketed.

(6 Point Old Style No. 1, 2 point leaded)

Government and Politics of the German Empire

CHAPTER I

THE PHYSICAL BASIS OF THE GERMAN EMPIRE

Territory and climate

THE German Empire lies between the 55th and the 48th degree of north latitude. It therefore is a country of medium temperature. It is somewhat colder than its latitude would indicate, since it is closed by the Alps against the mild winds of the South and open to the cold northern and eastern regions of Europe. The Atlantic Ocean makes the weather of the Northwest milder, while the general altitude and the Alp wall make the South colder, with the result that the average yearly temperature as a whole is higher in northern Germany.

The four seasons are distinctly different from each other, thus giving the people a refreshing and very desirable change. Germany as a whole is a damp country. All seasons bring humidity, especially the spring and the late summer, the southern mountainous territory receiving a heavier precipitation than the northern plain. On the other hand the North has steadier winds than the

[Reset in Linotype Typography. Courtesy World Book Company]

c. The sodium sulfide is then heated with calcium carbonate, when the following reaction takes place:

$$Na_2S + CaCO_3 \rightarrow CaS + Na_2CO_3$$

2. ***Solvay process.*** This newer process, and the *only one used in the United States,* consists in passing carbon dioxide and ammonia into a saturated solution of sodium chloride:

a. $NH_3 + CO_2 + NaCl + H_2O \rightarrow NaHCO_3 + NH_4Cl$

The sodium hydrogen carbonate is then filtered off and heated:

b. $2\,NaHCO_3 \rightarrow Na_2CO_3 + H_2O + CO_2$

The ammonium chloride formed in equation *a* is utilized in once more preparing ammonia.

When sodium carbonate is crystalliz large crystals of the formula Na_2CO_3. as *washing soda* or *sal soda.* Its soluti basic reaction and is used for laundry p of the fact that it is used in the manu and many chemical reagents will indica industries. It is one of the few soluble c

Historical. In former times sodium carb ing seaweeds and extracting the carbonate account the salt was called *soda ash,* a n During the French Revolution this supply of the French government Leblanc (Fig. 1 paring the carbonate directly from salt. A which bears his name and which was used e It has been replaced to a large extent by the devised by the Belgian chemist Solvay (Fig.

By-products. The substances obtained from the main product, are called the *by-* many processes depends upon the value of Thus hydrochloric acid, a by-product in the able enough to make the process pay, even can be made more cheaply in other ways.

Hydrolysis of salts. In connecti (p. 154) we learned that when an acid

CRITICAL COMMENT

THE composition of text-book and other copy requiring a miscellaneous assortment of signs and special figures is as straight-matter for the Linotype.

In the specimens shown on this and the facing page, the mathematical signs, inferior figures and other special characters were cut to run in the Auxiliary Magazine of a Model 14.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR CHEMISTRY

SPECIFICATIONS

TYPE: 8, 9 and 10 Point No. 21 with italic and small caps.
SIDE HEADS: 9 and 10 Point Antique No. 1 roman and 10 Point Antique No. 1 italic.
SUBHEAD: 6 Point Antique No. 1 roman caps.
RUNNING HEAD: 9 Point No. 21 roman caps.
FOLIO: 10 Point No. 21 figures.
MATHEMATICAL SIGNS: 8 and 10 Point No. 1 special characters.
INFERIOR FIGURES: 8 and 10 Point No. 1 special characters.

(6 Point Old Style No. 1, 2 point leaded)

steam (p. 71). These relations may be represented graphically in the following way, the squares representing *equal volumes*:

$$\boxed{H_2} + \boxed{Cl_2} \rightarrow \boxed{HCl} + \boxed{HCl}$$

$$\boxed{H_2}\ \boxed{H_2} + \boxed{O_2} \rightarrow \boxed{H_2O} + \boxed{H_2O}$$

In the early part of the past century the distinguished French chemist Gay-Lussac (Fig. 26) studied the volume relations of many combining gases and concluded that similar relations *always* hold. His observations are summed up in the following generalization, known as the law of volumes: *When two gases combine chemically there is always a simple ratio between the volumes that combine and also between the volume of either one of them and that of the product, provided it is a gas.* By a simple ratio is meant, of course, the ratio of integer numbers; as, 1 : 2 or 2 : 3.

EXERCISES

1. Give the name and the nationality of the discoverer of each of the halogens.

2. Contrast the properties of the halogens.

3. Contrast the chemical conduct of the halogens.

4. (*a*) Give the names and formulas of the compounds that each of the halogens forms with hydrogen. (*b*) To what class of compounds do they belong?

5. What elements are liquids at ordinary temperature?

6. Consult the dictionary for the significance of the names of each of the halogens.

7. (*a*) How do you account for the fact that the pure liquid hydrogen fluoride is a nonconductor of electricity? (*b*) How did Moissan render it a conductor?

8. In what other connection has the name of Moissan been mentioned?

9. Why cannot fluorine be prepared by electrolyzing hydrofluoric acid?

10. Why do we write the formula for hydrogen fluoride as H_2F_2 while that for hydrogen chloride is written HCl?

11. (*a*) What gas has been studied that resembles the vapor of bromine in color? (*b*) How could you distinguish between the two?

12. Why do solutions of hydrogen bromide and hydrogen iodide color on standing, while hydrogen fluoride and hydrogen chloride do not?

[*Reset in Linotype Typography. Courtesy Ginn & Company*]

5. Why is sand often placed on a track in starting a heavy train?

6. In what way is friction an advantage in lifting buildings with a jackscrew? In what way is it a disadvantage?

7. A smooth block is 10×8×3 in. Compare the distances which it will slide when given a certain initial velocity on smooth ice if resting first, on a 10 × 8 face; second, on a 10 × 3 face; third, on an 8 × 3 face.

8. What is the coefficient of friction of brass on brass if a force of 25 lb. is required to maintain uniform motion in a brass block weighing 200 lb. when it slides horizontally on a brass bed?

9. The coefficent of friction between a block and a table is .3. What force will be required to keep a 500-gram block in uniform motion?

EFFICIENCY

176. Definition of efficiency. Since it is only in an ideal machine that there is no friction, in all a done by the acting force always exceed work done against friction, the amount stored up. We have seen that the forme sense that it can never be regained. Sin represents work which can be regained, i In most machines an effort is made to l large a fraction of the total work expend *of the useful work to the total work don called the* EFFICIENCY *of the machine.* T

$$\text{Efficiency} = \frac{\text{Useful work acc}}{\text{Total work ex}}$$

Thus, if in the system of pulleys shown in Fi a weight of 50 g. at E in order to pull up slowl at R, the work done by the 50 g. while E is 50×1 g. cm. The useful work accomplished in cm. Hence the efficiency is equal to $\frac{240 \times \frac{1}{5}}{50 \times 1}$

177. Efficiencies of some simple macl the friction is generally so small as to l efficiency of such machines is approxin

STYLE PAGES FOR PHYSICS

SPECIFICATIONS

TYPE: 8 and 10 Point No. 21 with italic and small caps.
LEADING: 2 point.
SUBHEADS: 8 and 10 Point Clarendon No. 1.
RUNNING HEAD: 9 Point No. 21 caps.
CAPTION: 7 and 8 Point No. 21.
FOLIO: 10 Point No. 21 figures.

(6 Point Old Style No. 1, 2 point leaded)

173. Coefficient of friction. It is found that if F represents the force parallel to a plane which is necessary to maintain uniform motion in a body which is pressed against the plane with a force F', then, for small velocities, the ratio $\frac{F}{F'}$ depends only on the nature of the surfaces in contact, and not at all on the area or on the velocity of the motion. The ratio $\frac{F}{F'}$ is called the *coefficient of friction* for the given materials. Thus (Fig. 158), if F is 300 g. and F' is 800 g., the coefficient of friction is $\frac{300}{800} = .375$. The coefficient of iron on iron is about .2; of oak on oak, about .4.

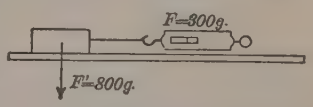


FIG. 158. The ratio of F to F' is the coefficient of friction

174. Rolling friction. The chief cause of sliding friction is the interlocking of minute projections. When a round solid *rolls* over a smooth surface, the frictional resistance is generally much less than when it slides; for example, the coefficient of friction of cast-iron wheels rolling on iron rails may be as low as .002, that is, 1/100 of the sliding friction of iron on iron. This means that a pull of 1 pound will keep a 500-pound car in motion. Sliding friction is not, however, entirely dispensed with in ordinary wheels, for although the rim of the wheel rolls on the track, the axle slides continuously at some point c (Fig. 159, (1)) upon the surface of the journal. Journals are frequently lined with brass or Babbitt metal, since this still further lowers the coefficient.

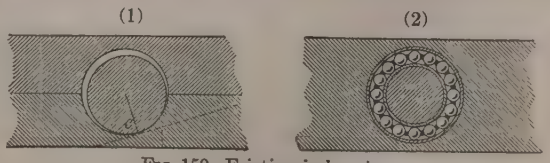


FIG. 159. Friction in bearings
(1) Common bearing; (2) ball bearing

The great advantage of the ball bearing (Fig. 159, (2)) is that the sliding friction in the hub is almost completely replaced by rolling friction. The manner in which ball bearings are used in a bicycle pedal is illustrated in Fig. 160. The free-wheel ratchet is shown in Fig. 161. The pawls a and b

CRITICAL COMMENT

LINOTYPE Modern No. 21 is an ideal face for text book work as the specimens on this page will demonstrate. The Clarendon No. 1 for subheads gives just enough emphasis for distinction.

In order to compose such pages to advantage, a Linotype with Auxiliary Magazine, which will accommodate the mathematical signs and other special characters, should be used.

(8 Point Old Style No. 1, 2 point leaded)

[Reset in Linotype Typography. Courtesy Ginn & Company]

Addition and Subtraction

Sight Drills

For daily drills a chart similar to the following may be prepared:

	A	*B*	*C*	*D*	*E*	*F*	*G*	*H*
a.	2	13	25	39	48	57	64	76
b.	3	15	29	38	47	54	66	72
c.	5	19	28	37	44	56	62	73
d.	9	18	27	34	46	52	63	75
e.	8	17	24	36	42			
f.	7	14	26	32	43			
g.	4	16	22	33	45			
h.	6	12	23	35	49			

1. Add to each of the numbers

A	*B*	*C*	*D*	*E*
50	41	32	23	14
60	51	42	33	24

To the order, "Add 50 by lines," success ly: 52, 63, 75, etc.; 53, 65, 79, etc. To the umns," the replies are: 49, 50, 52, etc.; 60,

2. Subtract each of the numbe

99	91	95	89	96
92	97	90	94	88

The order here is: "Take from 99 by lin columns."

CRITICAL COMMENT

NO better selection than the Linotype Modern No. 1 series could be made for pages similar to those shown here. The figures particularly are well adapted to this class of work as they are full and sturdy, well proportioned and easy to read. Proper display is given the titles by the use of Linotype Title No. 1.

The Lino-tabler System with Cross-rule Broach was used to complete the tabulated portion of the upper page.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR ARITHMETIC

SPECIFICATIONS

TYPE: 8, 9 and 11 Point No. 1 with italic and small caps.
SUBJECT TITLES: 10 Point Title No. 1.
RUNNING HEAD: 8 Point No. 1 caps.
FOLIO: 10 Point No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

Long Division

1. A machine turns out 8,649 feet of wire in 83 minutes. What is the output per minute? What is the production per minute when 9,499 feet are delivered in 73 minutes?

PROCESS

Ans. $104\frac{17}{83}$ ft.

```
83)8649 ft.
   83
   ---
    349
    332
    ---
     17
```

Place the first quotient figure over the right-hand figure of the first partial product, and a quotient figure over each of the remaining figures of the dividend, writing a cipher when a partial dividend does not contain the divisor.

Ans. $130\frac{9}{73}$ ft.

```
73)9499 ft.
   73
   ---
   219
   219
   ---
     9
```

TEST

```
 104 Quotient
×  83 Divisor
 ----
  312
 832
 ----
 8632
+  17 Remain.
 ----
 8649 Dividend
```

Test the result by adding the remainder to the product of the quotient by the divisor. The sum will equal the dividend if the work is correct.

```
 130 Quotient
×  73 Divisor
 ----
  390
 910
 ----
 9490
+   9 Remain.
 ----
 9499 Dividend
```

2. Divide:

a. 7,656÷25	*c.* 7,000÷66	*e.* 2,000÷19
b. 7,358÷35	*d.* 9,400÷77	*f.* 7,009÷28

[*Reset in Linotype Typography. Courtesy Longmans, Green & Co.*]

Equating the coefficients of like powers of x, we have

$$A = 1;\ 2\,AB = 1,\ B^2 + 2\,AC = 0,\ 2\,AD + 2\,BC = 0,$$
$$\therefore B = \tfrac{1}{2}; \qquad \therefore C = -\tfrac{1}{8}; \qquad \therefore D = \tfrac{1}{16};$$
$$C^2 + 2\,BD + 2\,AE = 0;$$
$$\therefore E = -\tfrac{5}{124};$$

thus $$\sqrt{1+x} = 1 + \frac{x}{2} - \frac{x^2}{8} + \frac{x^3}{16} - \frac{5x^4}{128} + \cdots$$

NOTE. The expansion can be readily effected by the use of the Binomial Theorem [Art. 421].

EXAMPLES XLII. c.

Expand the following expressions to four terms:

1. $\sqrt{1-x}$
2. $\sqrt{a-x}$
3. $\sqrt{a^2-x^2}$
4. $\sqrt[3]{2+x}$
5. $(1+x)^{\frac{3}{2}}$
6. $(1+x+x^2)^{\frac{1}{2}}$

259. To find the square of a binomial surd

Suppose $\sqrt{a+\sqrt{b}} = \sqrt{x} + \sqrt{y}$;

then as in Art. 258,

$$x + y = a \ . \ . \ . \ .$$
$$2\sqrt{xy} = \sqrt{b} \ . \ . \ .$$

Since $$(x-y)^2 = (x+y)^2 - 4x$$
$$= a^2 - b \ . \ . \text{ fro}$$
$$\therefore x - y = \sqrt{a^2 - b}$$

Combining this with (1), we find

$$x = \frac{a + \sqrt{a^2-b}}{2}, \text{ and } y = \frac{a - \sqrt{a^2-}}{2}$$

$$\therefore \sqrt{a+\sqrt{b}} = \sqrt{\frac{a+\sqrt{(a^2-b)}}{2}} + \sqrt{\frac{a}{}}$$

[Reset in Linotype Typography. Courtesy Macmillan Co.]

STYLE PAGES FOR ALGEBRA AND TRIGONOMETRY

SPECIFICATIONS

TYPE: 8 and 10 Point DeVinne with italic and small caps.
HEADINGS: 10 Point Antique No. 1.
SPECIAL FIGURES: 8 Point Antique No. 1.
RUNNING HEAD: 8 Point DeVinne caps.
FOLIO: 8 Point DeVinne figures.
MATHEMATICAL SIGNS: 8 and 10 Point No. 1 and 24 Point Root Sign.

(6 Point Old Style No. 1, 2 point leaded)

SPHERICAL TRIGONOMETRY 181

The planes of the angles DOD' and COC' intersect in the line OP, perpendicular to the horizontal plane (Wentworth's *Geometry*, § 556).

From O as a centre describe a sphere, and let its surface cut the edges of the trihedral angle O–DCP in M, N, and P.

In the spherical triangle MNP, $MN = h$, $MP = 90° - m$, $NP = 90° - n$ are known; and $P = x$ is required.

By [47], p. 161,

$$\cos\tfrac{1}{2}x = \sqrt{\frac{\sin(90° + \frac{1}{2}h - \frac{1}{2}m - \frac{1}{2}n)\sin(90° - \frac{1}{2}h - \frac{1}{2}m - \frac{1}{2}n)}{\sin(90° - m)\sin(90° - n)}}$$

Putting $\frac{1}{2}(h + m + n) = s$, we obtain

$$\cos\tfrac{1}{2}x = \sqrt{\frac{\sin[90° + (s-h)]\sin(90° - s)}{\cos m \cos n}}$$
$$= \sqrt{\cos(s-h)\cos s \sec m \sec n}$$

SECTION LXV

PROBLEM

To find the distance between two places on the earth's surface (regarded as spherical), given the latitude of the places and the difference of their longitudes.

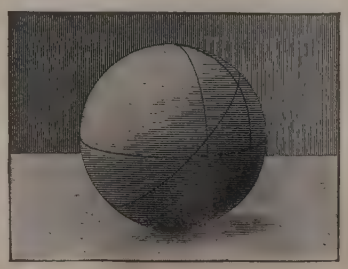


FIG. 103

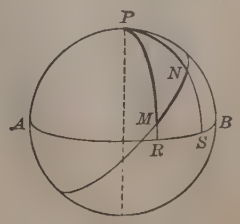


FIG. 104

[Reset in Linotype Typography. Courtesy Ginn & Company]

CRITICAL COMMENT

THESE pages are Linotype product throughout, including the horizontal rules, and were made up without the necessity of cutting a single slug.

The matter is composed in the following manner and makes use of the "overhanging" principle. Taking the first problem on page 181 as an example: the first line consists of a horizontal hair-line rule which is made up of the regular 10 point em dashes of the font in use cast on a 6 point slug. The next unit consists of the large root sign with various characters, signs and figures of 10 point cast overhanging on a 7 point slug, followed by another line of 10 point also cast overhanging on a 7 point slug, upon face of which space was allowed for the overhanging root sign. The fourth and completing unit of 10 point can be cast either upon its own body or overhanging same as the two previous slugs.

(8 Point Old Style No. 1, 1 point leaded)

Ἐντεῦθεν δ' ἐπορεύθησαν διὰ τῆς Μηδίας σταθμοὺς 27
ἐρήμους ἓξ παρασάγγας τριάκοντα εἰς τὰς Παρυσάτιδος
κώμας τῆς Κύρου καὶ βασιλέως μητρός. ταύτας Τισσα-
φέρνης Κύρῳ ἐπεγγελῶν διαρπάσαι τοῖς Ἕλλησιν ἐπέτ-
5 ρεψε πλὴν ἀνδραπόδων. ἐνῆν δὲ σῖτος πολὺς καὶ
πρόβατα καὶ ἄλλα χρήματα. ἐντεῦθεν δ' ἐπορεύθησαν 28
σταθμοὺς ἐρήμους τέτταρας παρασάγγας εἴκοσι τὸν Τίγ-
ρητα ποταμὸν ἐν ἀριστερᾷ ἔχοντες. ἐν δὲ τῷ πρώτῳ
σταθμῷ πέραν τοῦ ποταμοῦ πόλις ὠκεῖτο μεγάλη καὶ
10 εὐδαίμων ὄνομα Καιναί, ἐξ ἧς οἱ βάρβαροι διῆγον ἐπὶ
σχεδίαις διφθερίναις ἄρτους, τυρούς, οἶνον.

Clearchus has a personal interview with Tissaphernes

V. Μετὰ ταῦτα ἀφικνοῦνται ἐπὶ τὸν Ζαπάταν ποτα- 1
μόν, τὸ εὖρος τεττάρων πλέθρων. καὶ ἐνταῦθα ἔμειναν
ἡμέρας τρεῖς· ἐν δὲ ταύταις ὑποψίαι μὲν ἦσαν, φανερὰ
15 δὲ οὐδεμία ἐφαίνετο ἐπιβουλή. ἔδοξεν οὖν τῷ Κλεάρχῳ 2
συγγενέσθαι τῷ Τισσαφέρνει καὶ εἴ πως δύναιτο παῦσαι
τὰς ὑποψίας πρὶν ἐξ αὐτῶν πόλεμον
ἔπεμψέ τινα ἐροῦντα ὅτι συγγενέσθαι αὐ
δὲ ἑτοίμως ἐκέλευεν ἥκειν.

"Let us dispel, if possible, this growing

20 Ἐπειδὴ δὲ συνῆλθον, λέγει ὁ Κλέαρχος
ὦ Τισσαφέρνη, οἶδα μὲν ἡμῖν ὅρκους γε
δεξιὰς δεδομένας μὴ ἀδικήσειν ἀλλήλους
νον δὲ σέ τε ὁρῶ ὡς πολεμίους ἡμᾶς καὶ
ταῦτα ἀντιφυλαττόμεθα. ἐπεὶ δὲ σκοπῶ
25 οὔτε δὲ αἰσθέσθαι πειρώμενον ἡμᾶς κακ
τε σαφῶς οἶδα ὅτι ἡμεῖς γε οὐδὲ ἐπινοοῦμ
δέν, ἔδοξέ μοι εἰς λόγους σοι ἐλθεῖν, ὅπω
ἐξέλοιμεν ἀλλήλων τὴν ἀπιστίαν. καὶ γὰ

CRITICAL COMMENT

THE most famous Greek types in the history of typography are the so-called Royal Greeks cut for Robert Stephens early in the Sixteenth Century. These were based upon the involved current writing hand of the period, beautiful but so complicated that their use was slow and expensive. The Linotype Greek is based upon later modifications which produced a face easier to read and less expensive to use, but still possessing much of the beauty in the design.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GREEK

SPECIFICATIONS

TYPE: 8 Point Old Style No. 7; 8 Point Ionic No. 1; 10 Point Greek Italic No. 1; 8 Point Greek No. 3; 8 Point Greek, one-letter.
SUBHEAD: 8 Point Clarendon No. 1.
FIGURES: 8 Point Antique No. 2.
RUNNING HEAD: 8 Point Old Style No. 7.
FOLIO: 11 Point Old Style No. 7 figures.

(6 Point Old Style No. 1, 2 point leaded)

Page 93.] § **13.** 13. ἔπειτα corresponds to ἐλθόντων μέν in 7.—14. ἀναρίθμητον: Herodotus (vii. 185) makes the whole number of fighting men (μάχιμοι) in the armament of Xerxes 2,641,610; and he estimates the number of camp-followers (vii. 186) as even greater than this. These numbers are, of course, immensely exaggerated: see Grote, chap. 38.—15. καὶ τοτε, *then too* (as well as at Marathon), referring to the victories at Salamis (480 B.C.), and at Plataea and Mycale (479 B.C., on the same day).—17. ἔστι ὁρᾶν, *we may see* (G. 1517; H. 949).—τεκμήρια: appos. (G. 916; H. 726).—20. ἀλλὰ τοὺς θεούς, *but (only) the Gods.*—21. προγόνων: gen. of source; see note on p. 1, 1.

§ **14.** 21. οὐ μὲν δὴ . . . αὐτούς, *i.e., I have no idea of telling you that you disgrace them (your ancestors).*—23. ἀφ' οὗ, *since.*—24. ἐκείνων: the Persians in Xerxes's army.

Page 94.] § **15.** 1. πολύ belongs to the two compar. in 2; *cf.* 21 below.—2. ἀμείνονας: see iii. 1. 22.

§ **16.** 5. ἄμετρον (*sc.* ὄν): indir. discourse.—6. εἰς, *against (into)*, stronger than the more common ἐπί.—7. ὅτι οὐ θέλουσι depends on the idea of *knowing* implied in πεῖραν ἔχετε.—καὶ ὄντες: partic. of opposition (G. 1573; H. 979).—8. δέχεσθαι ὑμᾶς, *to abide your attack.*—ὑμῖν: we might have had ὑμᾶς as subj. of φοβεῖσθαι: see line 1.

§ **17.** 9. μήδε . . . εἰ, *nor suppose* (G. 1346; H. 874) *that you are the worse for this, that, etc.* (G. 1423; H. 926).—10. οἱ Κύρειοι: the barbarian troops of Cyrus.—12. ἐκείνους refers to τῶν ἡττημένων: running to them for refuge implied (Xen. means) that the refugees were the greater cowards.—14. ταττομένους (G. 1582; H. 982); not indir. disc. (G. 1583).

§ **18.** 17. ἐνθυμήθητε: plural, as if ὑμεῖς had preceded in place of ὑμῶν τις.—οἱ μύριοι ἱππεῖς: the article here implies that the number is a familiar one; "so in English, *your ten thousand horse*" (Crosby). This argument against cavalry, like some other arguments in this speech, is a piece of humor, intended to amuse the disheartened army.

§ **19.** 21. ἱππέων: gen. of compar. after πολὺ ἀσφαλεστέρου.—25. βεβηκότες, *on our feet.*—26. τευξόμεθα, *shall hit.*—27. ἡμᾶς: προέχειν usually takes the genitive; here the accusative.

Page 95.] § **20.** 1. εἰ belongs to both clauses, τὰς μὲν . . . θαρρεῖτε, and ὅτι δὲ . . . ἄχθεσθε.—μάχας (G. 1049; H. 712).—ὅτι . . . παρέξει: summed up in τοῦτο (3).—2. ἡμῖν ἡγήσεται, *will be our guide:* in this sense ἡγοῦμαι takes the dative of advantage.—5. Φανερός with partic. (G. 1589; H. 981).—οὓς . . . ἄνδρας for ἄνδρας οὕς.—οὓς ἂν . . . λαβόντες . . . κελεύωμεν, *i.e. any men whom we may capture* (on the way) *and order to act as guides.*—6. ἤν τι . . . ἁμαρτάνωσι, *if they commit any offence*

[Reset in Linotype Typography. Courtesy Ginn & Company]

SECOND CONJUGATION: E-VERBS

MONE-RE, *to advise*

Pres. Stem, monē-, *Perf. Stem*, monŭ-, *Sup. Stem*, monĭt-.

PASSIVE VOICE

TENSES FORMED FROM PRESENT STEM MONE-

[The Personal Endings are the same as those of the First Conjugation.]

PRESENT			
	FORMATION	EXAMPLE	ENGLISH
Sing. 1.	Pres. St.+or	monē-or	*I am (being) advised.*
2.	" +ris	monē-ris	*Thou art advised.*
3.	" +tur	monē-tur	*He is advised.*
Plur. 1.	" +mur	monē-mur	*We are advised.*
2.	" +mini	monē-mini	*You are advised.*
3.	" +ntur	monē-ntur	*They are advised.*

IMPERFECT			
Sing. 1.	Pres. St.+bar	monē-bar	*I was being*
2.	" +baris	monē-baris	*Thou wast b*
3.	" +batur	monē-batur	*He was bein*
Plur. 1.	" +bamur	monē-bamur	*We were bei*
2.	" +bamini	monē-bamini	*You were be*
3.	" +bantur	monē-bantur	*They were b*

FUTURE SIMPLE			
Sing. 1.	Pres. St.+bor	monē-bor	*I shall be ad*
2.	" +beris	monē-beris	*Thou wilt be*
3.	" +bitur	monē-bitur	*He will be a*
Plur. 1.	" +bimur	monē-bimur	*We shall be*
2.	" +bimini	monē-bimini	*You will be*
3.	" +buntur	monē-buntur	*They will be*

[Each of the above Tenses has another form for the 1 son Singular, viz.: Pres. *monē-re*, Imperf. *monē-bāre*, *bēre*.]

CRITICAL COMMENT

THE selection of Linotype Modern No. 1 is well made for school book pages such as shown on this page.

The upper page, showing a mixture in the same line of roman, italic, and bold face, should be composed on a Linotype having Multiple Distributor. See pages 186, 188, 189 and 190.

The tabulated matter may be set with either the Lino-tabler System and Cross-rule Broach or be composed in columns with type-high rules between.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR LATIN

SPECIFICATIONS

TYPE: 8, 9 and 10 Point No. 1 with italic and small caps, and 8 Point Antique No. 1.
HEADING: 8 Point Antique No. 1 caps.
SUBHEAD: 6 Point Antique No. 1 caps.
RUNNING HEAD: 9 Point No. 1 caps.
FOLIO: 9 Point No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

VOCABULARY

Doce-ō, *I teach* (2), *Perfect Stem*, dŏcŭ-, *Supine Stem*, dŏct-.
Vide-ō, *I see* (2), " vīd-, " vīs-.
Move-ō, *I move* (2), " mōv-, " mōt-.
Omnis (Adjective like *trīstis*), *all.*

EXERCISE XXVI

1. Rēx et rēgīna ab omnibus mīlitibus vīs-ī sunt.
2. Fīlius tuus et soror mea ā magistrō bonō doct-ī erunt.
3. Flūmina magna et mūrī altī rēgem impedi-ent.
4. Mūrus et porta oppidī nostrī sunt altī.
5. Rōmam urbem nostram et Rōmulum rēgem amā-mus.
6. Verba sapienta iūdicum bonōrum nōn audīv-istī.
7. Avēs multae puerōrum sagittīs vulnerāt-ae sunt.
8. Onus magnum ā servīs timidīs nōn mōt-um erit.
9. Rōma, urbs nostra, ā Rōmulō rēge aedificāt-a est.
10. Virginēs pulchrae carmina dulcia cantā-bant.
11. Caius, amīcus tuus, et Iūlia, soror mea, aegrī fu-ērunt.
12. Librī tuī ab omnibus amīcīs nostrīs laudāt-ī erant.

1. The wall and the gate were built by Caius, your friend.
2. The boy and the girl had been taught by the son of the judge.
3. We have seen Julia, your sister, and Lentulus, our [friend.
4. Books and letters were praised by the wise king.
5. Heavy stones had been moved by the great river.
6. We shall have been seen by the Gauls, our enemies.
7. You were frightened by the voices of the messengers.
8. The bold slaves had broken the gates of the city.
9. Rome, our city, will be attacked by all the soldiers.
10. The girls' sweet song will be praised by the queen.
11. We shall be wounded by the heavy spears of the enemy (pl.).
12. We were fearing the deep river and the vast sea.

[Reset in Linotype Typography. Courtesy Longmans, Green & Co.]

aliener, *v.a.,* to alienate, to give away, to part with, to make over, to deliver up the possession or right of. — *les affections, les cœurs, les esprits;* to alienate, to estrange, to disaffect, to lose the affection. *Il a aliéné les esprits;* he has disaffected all minds. — *l'esprit à quelqu'un;* to drive one mad. *S.—, v.r.,* to lose, to estrange; to be lost; to be alienated; to become deranged.

***aligne, -e,** *part.,* in line; laid out in a line; that stands in a right line; formed in line.

*** alignement,** *n.m.,* laying out by a line; line; (milit.) dressing; (print.) ranging. *Cette maison sort de l'—;* that house stands out of the row. *Rentrer dans l'—;* to fall into line. *Prendre l'—;* to trace the line of. —*!* (milit.) dress!

***aligner,** *v.a.,* to lay out by a line; to square; to put in a straight line; (milit.) to dress; (print.) to range. — *des troupes;* to form troops in a line. — *ses phrases;* to square one's sentences. — *un compte* (com.); to balance an account.

s'aligner, *v.r.,* (milit.) to dress; (pop.) to have a set to, to fight.

aliment, *n.m.,* food, aliment, nourishment, meat, nutriment, nutrition; fuel; (jur.) allowance.

aliments, *n.m. pl.,* (jur.) alimony, maintenance.

alimentaire, *adj.,* alimentary; alimental. *Pension —;* alimony, maintenance. *Régime —;* diet. *Pompe —;* feed-pump, donkey-engine.

alimentation, *n.f.,* alimentation; feeding.

alimenter, *v.a.,* to feed, to nourish; to maintain; to supply with what is necessary, to furnish; to fuel, to keep up. *Le marché ne fournit pas de quoi — la ville;* the market does not furnish enough to supply the town.

alimenteu-x, -se, *adj.,* (med.) nutritive, alimentary, alimental.

alinea, *n.m.,* (—*s*), new paragraph, break.

aliquante, *adj.,* (math.) aliquant.

aliquote, *adj.,* (math.) aliquot.

alise, *n.f.,* beam-berry, wild-sorb, chess-apple.

alisier, *n.m.,* service-tree, beam-tree.

alite, -e, *part.,* bedridden, laid up.

aliter, *v.a.,* to confine to one's bed.

s'aliter, *v.r.,* to keep one's bed, to be bedridden, to take to one's bed.

alizari, *n.m.,* madder-root.

alize, *adj.,* (nav.). *Vents —s;* trade-winds.

alize, *n.f. V.* **alise.**

alizier, *n.m. V.* **alisier.**

alkali, &c. *V.* **alcali,** &c.

alkekenge, *n.m.,* winter-cherry.

alkermes (-ess), *n.m.,* alkermes.

allah (al-la), *n.m.,* Alla, Allah.

allaitement (-lèt-man), *n.m.,* lactation, nursing, suckling.

allaiter, *v.a.,* to suckle, to give suck, to nurse.

allant, *n.m.,* goer. — *et venants; goers* and comers.

allant, -e, *adj.,* stirring, bustling, fond of going about.

allantoide, *n.f.,* (anat.) allantois.

allechement, *n.m.,* allurement, enticement, bait.

allecher, *v.a.,* to allure, to entice, to attract.

allee, *n.f.,* going; passage, entry, alley; lane; walk. *Une — couverte;* a shady walk. *Faire des —s et venues;* to go in and out, to and fro.

allegation (al-lé-), *n.f.,* citation, quotation, allegation.

allege, *n.f.,* lighter, tender; (arch.) window basement, sill of the window; (rail.) tender. *Frais d'—;* (com.) lighterage.

allegeance (al-lé-jan-s), *n.f.,* (l.u.) allegiance. *Serment d'—;* oath of allegiance.

allegeance, *n.f.,* alleviation, relief.

allegement (al-léj-man), *n.m.,* alleviation, ease, relief.

alleger (al-lé-jé), *v.a.,* to ease, to disburden, to lighten, to unload (a boat); to alleviate, to soften, to relieve, to assuage pain or grief; (nav.) to buoy up.

allegir, *v.a.,* to lighten, to reduce.

allegorie (al-lé-), *n.f.,* allegory. Par —; allegorically.

allegorique (al-lé-), *adj.,* allegoric, allegorical.

allegoriquement (-man), *adv.,* allegorically.

allegoriser (al-lé-), *v.a.,* to allegorize.

allegoriseur (al-lé-), *n.m.,* allegorizer.

allegoriste (al-lé-) *n.m.,* allegorist.

allegre (al-lègr), *adj.,* brisk, nimble, sprightly, jolly, cheerful.

allegrement, *adv.,* briskly, joyfully, merrily, joyously.

allegresse, *n.f.,* mirth, cheerfulness, gladness, joy, gaiety, sprightliness, alacrity, glee, joyfulness. *Cris d'—;* shouts of gladness; huzzas.

allegretto (al-lé-grèt-to), *adv.,* and *n.m.,* (—s) (mus.) allegretto.

allegro (al-lé-), *adv.* and *n.m.,* (—s) (mus.) allegro.

alleguer (al-lé-ghé), *v.a.,* to allege; to quote, to bring in, to cite, to plead, to produce, to advance, to urge.

alleluia, *n.m.,* hallelujah; (bot.) wood-sorrel.

allemand, -e (-man, -mand), *adj.,* German. *Une querelle d'—;* a groundless quarrel.

allemand, *n.m.,* **-e,** *n.f.,* German.

allemande, *n.f.,* allemande, a dance.

aller, *n.m.,* going, course of time, run; (nav.) outward voyage. —*et retour;* voyage out and in. *Billet d'— et retour;* return ticket. *Au long—;* in the long run. *Avoir l' — pour le venir;* to lose one's time and trouble. *Au pis —;* at the worst. *C'est votre pis —;* it's your last shift.

aller (allant, allé), *v.n.,* to go, to be going; to move, to be in motion or movement; to depart, to repair, to resort; to reach, to come, to lead, to end; to do; to be; to go forward, to go on; to succeed; to amount; to act; to proceed; to go about; to tend, to aim; to arrive; to lay; to stake; to play; to go to the water-closet; to work; to chance; to fit, to become, to be matched; to sail. — *au marché;* to go to market. *Allez en paix;* depart in peace. *Allez au diable;* go to the devil. — *croissant;* to go on increasing. *La carte va à dix francs;* the bill amounts to ten francs. *Faire —;* to make go, to set going. — *à pied;* to go on foot. — *à cheval;* to go on horseback, to ride. — *en voiture;* to ride in a carriage, to drive. — *au pas;* at a walking pace. — *au trot;* to trot. — *au galop;* to gallop. — *au petit galop;* to canter. — *son train;* to keep on, to take one's own course. — *bon train;* to go on at a good round pace, to get on well. — *à tâtons;* to grope along. — *au devant de quelqu'un, à la rencontre de quelqu'un;* to go and meet any one. — *çà et là;* to ramble, roam about. *Ne faire qu' — et venir;* to do nothing but run backwards and forwards. *Je ne ferai qu' — et venir;* I will not stay; I shall be back again directly. *Ma montre ne va pas;* my watch does not go. *Va vite;* go quickly. *Allant à;* (nav.) bound for. *Cela vous va;* that suits you. *Allons donc;* come now; nonsense! *Allez, va;* be gone; be off. *Ils vont venir;* they will come presently. — *se promener;* to go for a walk. *Allez vous promener;*

[*Reset in Linotype Typography. Courtesy D. C. Heath & Co.*]

STYLE PAGE FOR FRENCH DICTIONARY

CRITICAL COMMENT

DICTIONARIES, Text Books, and Readers in which the text matter calls for the use of roman, italics, small caps and bold face mixed in the same line, offer an excellent opportunity to the Linotype to demonstrate its versatility.

The specimen above comes in this class and is composed on a Linotype having Multiple Distributor, which makes possible the mixing in one line of matrices from two or more magazines. In this case two complete fonts of 6 point were employed, one containing the roman with italic and small cap combination and the other the bold face combination.

See also the specimens on pages 185, 188, 189 and 190.

(8 Point Old Style No. 1, solid)

SPECIFICATIONS

TYPE: 6 Point DeVinne with italic and small caps and 6 Point DeVinne with Antique No. 3.

RUNNING HEAD: 8 Point Antique No. 3 lower case.

FOLIO: 8 Point DeVinne figures.

(8 Point Old Style No. 1, 2 point leaded)

ACT II. SCÈNE II

ZACHARIE

Et du Seigneur l'autel abandonné!

JOSABETH

Je tremble. Hâtez-vous d'éclaircir votre mère.

ZACHARIE

Déjà, selon la loi, le grand-prêtre mon père,
Après avoir au Dieu qui nourrit les humains
De la moisson nouvelle offert les premiers pains,
Lui présentait encore entre ses mains sanglantes
Des victimes de paix les entrailles fumantes;
Debout à ses côtés, le jeune Êliacin
Comme moi le servait en long habit de lin;
Et cependant du sang de la chair immolée
Les prêtres arrosaient l'autel et l'assemblée:
Un bruit confus s' élève, et du peuple surpris
Détourne tout à coup les yeux et les esprits.
Une femme . . . Peut-on la nommer sans
Une femme . . . C'était Athalie elle-même

JOSABETH

Ciel!

ZACHARIE

Dans un des parvis aux hommes rése
Cette femme superbe entre, le front levé,
Et se préparait même à passer les limites
De l'enceinte sacrée ouverte aux seuls lévites
Le peuple s'épouvante et fuit de toutes parts
Mon père . . . Ah! quel courroux anima
Moïse à Pharaon parut moins formidable:
" Reine, sors, a-t-il dit, de ce lieu redoutable
D'où te bannit ton sexe et ton impiété.

CRITICAL COMMENT

THE similarity between the Bodoni and the Didot types makes this an appropriate selection for a French volume.

These pages follow the French style of indention, and are characteristic examples of French typography.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR FRENCH TEXT

SPECIFICATIONS

TYPE: 10 Point Bodoni Book.
LEADING: 2 point.
HEADING: 14 Point Bodoni Book caps.
SUBHEAD: 12 Point Bodoni Book caps.

(6 Point Old Style No. 1, 2 point leaded)

ACTE DEUXIÈME

SCÈNE I

JOSABETH, SALOMITH, LE CHŒUR

JOSABETH

Mes filles, c'est assez; suspendez vos cantiques.
Il est temps de nous joindre aux prières publiques.
Voici notre heure. Allons célébrer ce grand jour,
Et devant le Seigneur paraître à notre tour.

SCÈNE II

JOSABETH, ZACHARIE, SALOMITH, LE CHŒUR

JOSABETH

Mais que vois-je? Mon fils, quel sujet vous ramène?
Où courez-vous ainsi tout pâle et hors d'haleine?

ZACHARIE

O ma mère!

JOSABETH

Hé bien! quoi?

ZACHARIE

Le temple est profané!

JOSABETH

Comment?

Der arme Heinz schlief die ganze Nacht ohne Traum, bis ihn die Morgenkälte weckte. Da stand aber auch alsbald sein ganzes Leid wieder vor ihm und grinste ihn an wie eine Teufelslarve.

„O, wenn ich vergessen könnte," rief er, „wenn ich vergessen könnte! Es giebt einen Born; wenn man von seinem Wasser trinkt, so schwindet alles Vergangene aus dem Gedächtnis. Wer zeigt mir den Weg zu der Quelle?"

„Hei!" rief eine Stimme neben ihm. „Von dem Wasser, das vergessen macht, bin ich wohl unterrichtet und will Euch gern mit meiner Wissenschaft zu Diensten sein."

Heinz blickte auf und sah vor sich einen jungen Gesellen in zerschlissenem, schwarzem Gewand; aus seinen Schuhen schauten fürwitzig die Zehen. Der gab sich als fahrenden Schüler zu erkennen und sprach weiter:

„Das Wasser, welches vergessen macht, heißt Lethe und springt in Griechenland. Dorthin also müßtet Ihr reisen und dann an Ort und Stelle das Nähere erfragen. Wollt Ihr's aber bequemer haben, so begleitet mid
„Zur Blauen Traube." Sie liegt nicht weit
wird Euch die Wirtin den Trank der Verge
zen, vorausgesetzt, daß Euer Beutel minde
der meinige."

So sprach der Vagant. Heinz aber erhob
ihm in die Waldschenke. Dort tranken die b
einen ganzen Tag und eine halbe Nacht, u
Mitternacht einträchtig auf der Ofenbank l
Heinz allerdings vergessen, was ihn kümme
Mit dem Licht des Morgens kam aber auc
Erinnerung bei dem Jäger wieder, und Ko
obendrein. Da bezahlte er seine und sein

CRITICAL COMMENT

THE reader pages shown on this page are a practical demonstration of composition in the German language. The upper page is set in 10 point throughout, while the lower page is set in 8 point.

In order to compose pages similar to the lower specimen, a Linotype having Multiple Distributor must be used. This permits the mixing in the same line of the German light and bold face with the English roman, italic and small caps. See also pages 185, 186, 189 and 190.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GERMAN READER

SPECIFICATIONS

Upper Page

TYPE: 10 Point German No. 3.
LEADING: 2 point.
RUNNING HEAD: 8 Point German Bold Face No. 2.
FOLIO: 10 Point German No. 3 figures.
MARGINAL FIGURES: 10 Point Caslon Old Face figures.

Lower Page

TYPE: 8 Point German No. 3 with Bold Face No. 2; 8 Point Old Style No. 3 with italic and small caps and figures of 8 Point Caslon Old Face.
LEADING: 2 point.
RUNNING HEAD: 12 Point Old Style No. 3 small caps.
FOLIO: 10 Point German No. 3 figures.
BOLD FIGURES: 8 Point Clarendon No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

53.—1. (eine Geschichte) **zum Besten geben,** *to relate a story.*—3. **hub an,** archaic for hob an.—7. **der Grafenstein,** *the Count's stone*; there is an immense rock by this name in "Thüringen" near Eisenach.—10. **Teufelskerl** (devil's-churl), *wild rake.*—14. (die) **Ahnentugend,** *ancestral virtue.*—16. **zu Roß,** *on horse*; zu is often used thus. Cf. zu Fuß, zu Wagen, zu Schiff, etc.—**fahnden auf,** *to pursue;* a legal term.—17. **Herrenrecht,** *lord's right.* Cf. Jägerrecht. 52. 12.—20. **entglitt,** entgleiten, *to slip away;* ent has the force of separation. Cf. entkommen, to escape; entnehmen, to take away.—24. **es** is an indefinite subject frequent in German; used to convey an idea of something mysterious or gruesome. Cf. 18. 28.—26. **das Stoßgebet,** *the hurried prayer.*—29. **von der**=von dieser. **ging;** in sich gehen, to repent, *reform.*

54.—3. **Waldhüter** (wold-, forest-heeder)=Jäger, hunter, *forester.*—7. **wundersam,**=wunderbar, wonderful, *miraculous;* distinguish from wunderlich, strange, queer.—8. **ähnliches;** supply etwas.—13. **hochselig** (high-blessed), *late* (of deceased high personages). Cf. der hochselige König, his late Majesty of blessed memory; also meine selige Mutter (French: ma sainte mère), my deceased mother. **Herr Vater;** Herr is used for reverence with Vater, Bruder etc., and with titles, Professor, Doktor etc.—19. **die Sauhatz**=die Sauhetze, *the boarhunt.*—20. **Hauptschwein,** *boar* over five years. **huffah!** *hurrah!*—21. **den läutenden Rüden,** *the sounding pack.* **that's—gleich;** einem gleich thun, *to equal.*—24. (das) **Gesicht;** 1. the face; 2. *the sight;* 3. the vision (plu. -e).—25. **auf gut Glück** (on good luck), *at haphazard.*—31. **und damals—;** notice the clever suspense in narration.

55.—1. **Weiter, weiter!** *Go on, go on! I*—4. **es gelingt mir,** *I succeed;* gelingen is always impersonal.— 6. **Hubertus.** Cf. 52. 1. **geloben,** *to promise, vow;* distinguish from loben, to praise.—**Wachskerze,** *wax-candle* for the saint's shrine.—16. **frug**=fragte, which is the older form; frug is formed in accordance with such verbs as tragen—trug—getragen.—18. **Schutzpatron**=Hubertus.—19. **mein Lebtag** (life-day), *my life long.*—20. **eine arme Haut** (a poor hide), *a poor fellow.*—21. **Unsereiner**=einer von uns. 31. **er—selber,** *Hubertus himself.*

[*Reset in Linotype Typography. Courtesy Henry Holt & Co.*]

per i signóri. 3. Ciò è possíbile, ma non è cêrto. 4. Chi ha un pádre cóme quéllo è mólto fortunáto. 5. Chi è? È quéllo studênte francése. 6. Che côsa avéte in quélla máno? Déi bigliétti per una gíta a Venêzia. 7. Quále è il número délla cása di quel signóre? 8. Quále lezióne êra la più difficle? 9. Quánti quádri in quel salôtto! 10. Di chi è quel cappêllo vérde?

4. *Translate into Italian:* 1. What handsome children! Who are they? 2. Those poems are shorter than this one. 3. How much money would he have then? 4. At last he has what is necessary for the work. 5. These boys are here every morning. 6. Are you ready? Have you those tickets? 7. Which churches are more interesting, those of Venice or those of Milan? 8. That red is pretty. Yes, if it isn't too dark for the room. 9. How many will be here Monday? More than ten or twelve? 10. Whose glasses are these? Are they John's?

LESSON 9. THE FIRST CONJUGATION

Study **58, 59** [*omitting* (*a*), (*b*)], **62, 63** [*omitting* (*a*)–(*d*)], *the first sentence of* **75**, *and the first sentence of* **77**

EXERCISE 9

1. *Identify and translate:* parlò, parleréte, párli, láte, parliámo, parlerêi, parlerái, párlino, parlerà, vano.

2. *Translate into Italian:* I spoke, she would sp speaking, I shall speak, they spoke, speak, let us s speak, speaking, they speak, we should speak, he spc

VOCABULARY

baúle, m., *trunk.*
esáme, m., *examination.*
forestiêre, m., *foreigner.*
guánto, *glove.*
moménto, *moment.*
palázzo, *palace.*
páne, m., *bread.*
paniêre, m., *bas*
poêta, m., *poet.*
chiáve, f., *key.*
gallería, *gallery*
stazióne, f., *stat*
università, *univ*

CRITICAL COMMENT

THE combination of Old Style No. 1 roman and italic with headings and catch words in Antique No. 1, as shown in the pages above, produces a neat and dignified page.

Composition of this kind is produced on a Linotype having Multiple Distributor, which makes possible the mixing in one line of matrices from two or more magazines. See pages 185, 186, 188 and 190 for additional specimens in this class.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR ITALIAN GRAMMAR

SPECIFICATIONS

TYPE: 8 and 9 Point Old Style No. 1 with italic and small caps; 8 and 9 Point Old Style No. 1 with Antique No. 1.
LEADING: 2 point.
HEADING: 9 Point Antique No. 1 caps.
SUBHEAD: 8 Point Antique No. 1 caps.
RUNNING HEAD: 8 Point Old Style No. 1 caps.
FOLIO: 10 Point Old Style No. 1 modernized figures.

(6 Point Old Style No. 1, 2 point leaded)

tále, such, so.
tánto, so much, as, so;—**più,** all the more.
tárdi, late.
tárdo, slow.
tásca, pocket.
távola, table.
teátro, theatre.
tedésco, German.
telefonáre, to telephone.
têma, *m.,* theme.
temére, to fear, be afraid.
têmpo, time, weather; **táno—,** so long.
tenére, to hold;—**per férmo,** to be certain;—**vívo,** to keep up.
têrra, earth, ground, land, world.
terríbile, terrible.
terróre, *m.,* terror.
tesôro. treasure.
têsta, head.
Tévere, *m.,* Tiber.
tíngere, to tinge, stain.
toccáre, to touch, feel.
tôgliere, to take;—**a,** to take from.
tóno, tone.
tornáre, to return, go back, come back; **tornársene,** to come home.
tórre, *f.,* tower.
tôrto, wrong; **avér —,** to be wrong.
totále, total.
tra, between, through.
tranquillaménte, calmly.
trárre, to draw, bring, take.
trascináre, to drag.
trattáre, to treat.
tremáre, to tremble.
trêno, train.
trionfále, triumphal.
triónfo, triumph.
tríste, sad.
trôppo, too, too much, very; **pur —,** unfortunately.
trováre, to find.
tumúlto, tumult.
tútto, all, everything; — **il,** the whole; **tútti e dúe,** both.

U

ubbidíre, to obey.
uccêllo, bird.
udíre, to hear.
último, last, latest.
umáno, human, of man, kindly.
úmido, wet.
uníre, to unite.
unità, unity, union.
università, university.
úno, one, some, someone; **l'— e l' áltro,** both.
uômo, man.
úscio, doorway, door.
uscíre, to go out; — **di,** to leave.
útile, useful, good.

V

vacánza, vacation.
vácca, cow.
vagóne, *m.,* car.
valére, to be worth; **far —,** to prove.
valígia, valise, bag.
valláta, valley.
van, *3rd pl. pres. ind. of* **andáre.**
vaticáno, Vatican.
vêcchia, old woman.
vêcchio, old; *n.,* old man.
vedére, to see; **far —,** to show.
véndere, to sell.
venerdì, Friday.

[*Reset in Linotype Typography. Courtesy D. C. Heath & Co.*]

the root (**compr–, com–, viv–**), or, in the future and conditional indicative, to the whole infinitive.

I

Prin. parts	INFIN.	PRES. IND.	PRET.	GERUND.	P. PART.
	comprar	compro	compré	comprando	comprado
Derived parts	FUT.	IMPF. IND.	IMPF. SUBJ.		
	compraré	compraba	comprase		
	COND. IND.	PRES. SUBJ.	COND. SUBJ.		
	compraría	compre	comprara		
	IMPV.		FUT. SUBJ.		
	compra	comprad	comprare		

II

Prin. parts	INFIN.	PRES. IND.	PRET.	GERUND.	P. PART.
	comer	como	comí	comiendo	comido
Derived parts	FUT.	IMPF. IND.	IMPF. SUBJ.		
	comeré	comía	comiese		
	COND. IND.	PRES. SUBJ.	COND. SUBJ.		
	comería	coma	comiera		
	IMPV.		FUT. SUBJ.		
	come	comed	comiere		

III

Prin. parts	INFIN.	PRES. IND.	PRET.	GERUND
	vivir	vivo	viví	viviendo
Derived parts	FUT.	IMPF. IND.	IMPF. SUBJ.	
	viviré	vivía	viviese	
	COND. IND.	PRES. SUBJ.	COND. SUBJ.	
	viviría	viva	viviera	
	IMPV.		FUT. SUBJ.	
	vive	vivid	viviere	

CRITICAL COMMENT

THESE pages again demonstrate the Multiple Distributor feature of certain models of the Linotype, which permits the mixing of matrices from two or more magazines. In this case 8 Point Old Style No. 1 with italic and small caps is carried in one magazine and 8 Point Old Style No. 1 with Title No. 1 in a second magazine. The weight of the Title No. 1 gives just the proper emphasis to the catch words and terminations. See also specimens on pages 185, 186, 188 and 189.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR SPANISH GRAMMAR

SPECIFICATIONS

TYPE: 8 Point Old Style No. 1 with italic and small caps; 8 and 10 Point Old Style No. 1 with Title No. 1.
RUNNING HEAD: 8 Point Old Style No. 1 caps.
SIDE HEADS: 6 Point Title No. 1 caps and lower case.
FOLIO: 10 Point Old Style No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

derecho, –a, right; **a la derecha,** to the right.
desagradable, disagreeable, unpleasant.
desayuno, *m.* breakfast.
desayunarse, to breakfast.
descansar, to rest.
descortesía, *f.* impoliteness, incivility.
descripción, *f.* description.
descubir, to discover.
desde, from, since.
desear, to desire, want, wish.
deseo, *m.* wish.
desertar, to desert.
desistir, to desist.
desorden, *m.* disorder.
despacio, slowly.
despacho, *m.* office.
despedirse, to take leave.
despertarse, to awaken.
después, afterwards; — **de,** after; —**que,** after.
destruir, to destroy.
detalle, *m.* detail.
detras de, behind.
devolver, to return.
día, *m.* day; **al — siguiente,** on the following day.
dicho, *p. p. of* **decir.**
diciembre, *m.* December.
diente, *m.* tooth.
diez, ten.
difícil, difficult.
dificultad, *f.* difficulty.
dinero, *m.* money.
Dios, *m.* God.
dirección, *f.* direction.
dirigir, to direct; — **se al portero,** to inquire of the porter.
discípulo, –a, *m. and f.* pupil.
discurso, *m.* talk, discourse, speech.
dispensar, to excuse, pardon.
distar, to be distant.
distinguir, to distinguish.
distintamente, distinctly.
divertir, to amuse.
dividir, to divide.
doce, twelve.
docena, *f.* dozen.
dolar, *m.* dollar.
doler, to pain, hurt.
dolor, *m.* pain; — **de cabeza,** headache.
domingo, *m.* Sunday.
Don (D.), Mr. (*used only with Christian names*).
dónde, where?
donde, where.
Doña (Da.), Mrs. *or* Miss (*used only with Christian names*).
dormir, to sleep; —**se,** to fall asleep.
dos, two.
drama, *m.* drama.
dramático, –a, dramatic.
droguería, *f.* drug store.
dudar, to doubt.
dueño, *m.* master.
dulce, sweet; —**s,** sweets, candy.
dulcemente, sweetly.
duodécimo, twelfth.
duque, *m.* duke.
durante, during.
durar, to last.
duro, *m.* dollar.
duro, –a, hard.

E

e, and
echar, to pour, pour out, throw.
edad, *f.* age.
edificio, *m.* building.
ejercicio, *m.* exercise.
el (la, lo, los, las), the, that, the one, those; — **que,** who, whom, he who, *etc.*
él, he, him, it.
elegir, to elect.
ella, she, her, it.
ello, it; — **es,** the fact is.
ellos, –as, they.
emoción, *f.* emotion.
empeñarse, to insist.
empezar, to begin.
emplear, to use, employ.
empleo, *m.* work, employment.
empresa, *f.* undertaking.
en, in, into, on.
encargar, to charge, order.
encender, to light.

[*Reset in Linotype Typography. Courtesy D. C. Heath & Co.*]

STYLE PAGES
FOR ARABIC COMPOSITION

SPECIFICATIONS

TYPE: 18 Point Arabic.
HEADING: 24 Point Arabic Bold.

(6 Point Old Style No. 1, 2 point leaded)

الخليفة والاصمعي

من الطف ما اتفق ان بعض الخلفاء كان يحفظ الشعر من مرة· وعنده مملوك يحفظه من مرتين وجارية من ثلاث مرات· وكان بخيلا فكان الشاعر اذا اتاه بقصيدة قال له: ان كانت مطروقة بان يكون احد منا يحفظها نعلم انها ليست لك فلا نعطيك لها جائزة· وان لم نكن نحفظها فنعطيك وزن ما هي مكتوبة فيه· فيقرأ الشاعر القصيدة فيحفظها الخليفة من اول مرة ولو كانت الف بيت· ويقول للشاعر اسمعها علي فاني احفظها وينشدها بكاملها· ثم يقول وهذا المملوك ايضا يحفظها· وقد سمعها المملوك مرتين فيحفظها بكاملها ويقرأها· ثم يقول الخليفة· وهذه الجارية التي وراء الستر تحفظها ايضا· وقد سمعتها ثلاث مرات· فيخرج الشاعر صفر اليدين· وكان الاصمعي من جلسائه وندمائه فنظم ابياتا مستصعبة ونقشها في اسطوانة ولفها في ملاءة وجعلها على ظهر بعير· ولبس جوخة بدوية مفرجة من وراء ومن قدام وضرب له لثاما لم يبين منه غير عينيه وجاء الى الخليفة وقال اني امتدحت امير الموءمنين بقصدة· فقال يا اخا العرب ان كانت لغيرك فلا نعطيك لها جائزة وان كانت لك نعطيك زنة ما هي مكتوبة فيه· قال قد رضيت وانشد:

صوت صفير البلبـل هيّج قلب الثمـل
الماء والزهر معاً مع حسن لحظ المقل
وانت حقاً سيدي وسوءددي ومولي
وطاب لي نوح الحمـا م قوققو بالزجل
قد فاح من لحظاتهـا عبير ورد الخجل
فقلت وصوص وصوص وجـاء صوت من عل
وقال لا لا لا للا وقـد غدا مهرولي
وفتية يسقونني قهيوة كالعسل

الى آخر القصيدة· فلما فرغ من انشادها لم يحفظ منها الخليفة شيئاً ولا كذلك المملوك او الجارية· فقال ان القصيدة حقا لك ولا بد من اجازتك فهات ما هي مكتوبة فيه· فقال الاعرابي· يا امير الموءمنين لم يكن لـدي فيه القصيدة غير عمود رخام ورثتـه من ابي ي الدار فنقشتها عليه · وقد افرغت مجهودي صيدة ونقشها طمعا بجود الامير الذي ارجو منه لي· وتحقيق اماليّ· فلم يسع الخليفة اذ ذاك يه وزن عمود الرخام المكتوبة عليه فنفد جميع انة الملك من المال فـاخذ الاصمعي ذلـك فلما ولى قال: يغلب على ظني ان هذا الاعرابي ي· فاحضره وكشف عن وجهه فاذا هو الاصمعي صنيعه ورجع عما كان يعامل به الشعراء واجراهم الملوك.

CRITICAL COMMENT

ARABIC is the living tongue of seventy-five millions of those that live in the wide zone of Islam that stretches from Morocco to the East Indies; and is the literary medium of Mohammedans throughout the entire world. It is the native language of Syria, Arabia, Egypt, and Palestine: its characters compose Turkish, Persian, and Hindustani, which differ from Arabic much as Portuguese or French differ from English. The adaptation of the Linotype to Arabic is eloquent tribute to the versatility of the machine. The broad sweep of wide strokes, which are read from right to left, is made possible by division of matrices into prefix, medial, and final, thus comprehending the entire alphabet. The specimen shown above is from an old tale of Bagdad, entitled "The Caliph and the Poets."

(8 Point Old Style No. 1, 2 point leaded)

Изъ сочиненій Н. В. Гоголя.

нимъ, указывая всѣмъ на грѣшника; сама дорога, чудилось, мчалась по слѣдамъ его.

Отчаянный колдунъ летѣлъ въ Кіевъ къ святымъ мѣстамъ.

Глава XV.

Одиноко сидѣлъ въ своей пещерѣ передъ лампадою схимникъ и не сводилъ очей съ святой книги. Уже много лѣтъ какъ онъ затворился въ своей пещерѣ; уже сдѣлалъ себѣ и дощатый гробъ въ который ложился спать вмѣсто постели. Закрылъ святой старецъ свою книгу и сталъ молиться...Вдругъ вбѣжалъ человѣкъ чуд
вида. Изумился святой схимникъ
и отступилъ, увидѣвъ такого чело
жалъ онъ, какъ осиновый листъ; ди
очи и страшный огонь пугливо сы
дрожь наводило на душу уродлив

Отецъ, молись, молись! — зак
чаянно: — молись о погибшей душ
на землю.

Святой схимникъ перекрестил
гу, развернулъ ее и, въ ужасѣ, отст
выронилъ книгу: "Нѣтъ, неслыхан
нѣтъ тебѣ помилованія! Бѣги от
молиться о тебѣ!"

— Нѣтъ? — закричалъ, какъ б
никъ.

— Гляди святыя буквы въ
кровью... Еще никогда въ мірѣ не
грѣшника!

— Отецъ! ты смѣешься надо

53

CRITICAL COMMENT

PRINTING in the Russian language appears strange to eyes accustomed to the roman characters, by reason of the apparent intermingling of small caps and lower case. Yet these type forms permit the development of beautiful pages, pleasing to the eye.

Heavy-face type is considerably used, especially in books, having wide circulation.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES
FOR RUSSIAN COMPOSITION

SPECIFICATIONS

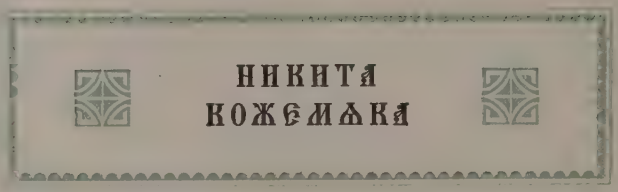
Page 53

TYPE: 10 Point Russian No. 3 Light.
LEADING: 2 point.
RUNNING HEAD: 12 Point Russian No. 3 Light.
CHAPTER HEAD: 10 Point Russian No. 11 Italic.
FOLIO: 10 Point Russian No. 3 Light figures.
INITIAL: 24 Point Cheltenham.
RULES: 3 Point Matrix Slide No. 303.

Page 7

TYPE: 10 Point Russian No. 3 Bold.
LEADING: 4 point.
TITLE: 14 Point Russian Church.
DECORATION: 12 Point Border Nos. 548 and 549; 6 Point Matrix Slide No. 1858.
FOLIO: 10 Point Russian No. 3 Light figure, bracketed.

(6 Point Old Style No. 1, 1 point leaded)



Въ старые годы проявился невдалекѣ отъ Кіева страшный змѣй. Много народу потаскалъ онъ изъ Кіева въ свою берлогу, потаскалъ и поѣлъ.

Утащилъ Змѣй и царскую дочь, но не съѣлъ ее, а крѣпко-накрѣпко заперъ въ своей берлогѣ. Увязалась за царевной изъ дому маленькая собаченка. Какъ улетитъ Змѣй на промыселъ, царевна напишетъ записочку къ отцу, къ матери, привяжетъ записочку къ собачкѣ на шею и пошлетъ ее домой. Собачка записочку отнесетъ и отвѣтъ принесетъ.

Вотъ разъ царь и царица пишутъ къ царевнѣ: "узнай-де отъ Змѣя, кто его сильнѣй?" Стала царевна отъ Змѣя допытываться и допыталась:"Есть — говоритъ Змѣй — въ Кіевѣ Никита-Кожемяка — тотъ меня сильнѣй." Какъ ушелъ Змѣй на промыселъ, царевна и написала къ отцу, къ матери: "есть-де въ Кіевѣ Никита-Кожемяка; онъ одинъ сильнѣе Змѣя: пошлите Никиту меня изъ злой неволи выручить."

Сыскалъ царь Никиту и самъ съ царицей пошелъ его просить: выручить ихъ дочку изъ тяжкой неволи. Въ ту пору мялъ Никита разомъ двѣнадцать воловьихъ кожъ. Какъ увидалъ Никита царя — испугался: руки у Никиты задрожали — и разорвалъ онъ разомъ всѣ двѣнадцать кожъ. Разсер-

[7]

SAMPLE PAGES SHOWING VARIOUS STYLES OF COMPOSITION FOR DRAMATIC AND GENEALOGICAL VOLUMES BIBLIOGRAPHY AND INDEX SECTIONS

SPECIFICATIONS: *The border enclosing this page is built up with an assortment of Linotype decorative material so placed as to produce this pleasing effect. The various designs are herewith listed in the order in which they appear, beginning at the outside: 3 Point Matrix Slide No. 406; 6 Point Matrix Slide No. 1810; 8 Point Matrix Slide No. 1371; 6 Point Matrix Slide No. 1810; 2 Point Matrix Slide No. 404; 24 Point Border Nos. 851, 853, 855, 857 and 859, in combination; 6 Point Matrix Slide No. 742; 6 Point Border No. 118 with Cornerpiece No. 118¼ and 2 Point Matrix Slide No. 402. The free ornament is 66 Point X-1459. 14 Point Benedictine Book roman caps was used for title.*

ACT V] MR. FAUST 99

In my enchambering memory—Life, life
With all its glow and wonder pours a flood
On this strait room whence I have watched the world—
Whence I must go with all my love and wonder
As though no love and wonder I had won.
[*Faust bends his head, sinking into a daze of thought. Brander doubtfully approaches him, and at last touches his shoulder.*]

BRANDER
I have been heavy-hearted; but that thus
I find you, overwhelms me. . . .

FAUST
Why thus sad
Over milk so irrevocably spilled?

BRANDER
I cannot utter what is in my heart.
It is as though I had with my own hand
Stricken you down. And yet I did not drear
Of what would follow. . . . O Faust, F
give me!

FAUST
Forgive you? Aye, and thank you! Greater
Hung imminent than you dreamed of. For
Wild lightnings free in me that smote the da
Furled round me; and they grew and fla
flamed
Even as I fell. Aye, Brander, you who strov
For my salvation should rejoice at last—
Now, past all doubts and wanderings, I am s

BRANDER
Saved! Ah, impossible!

[*Reset in Linotype Typography. Courtesy Little, Brown & Co.*]

CRITICAL COMMENT

COMPOSITION of dramatic manuscripts requires careful advance consideration in order to keep the dialogue and the stage directions so clearly distinct that the reader has no difficulty in following the text. The page above accomplishes this by reverse indention of text; the lower page emphasizes the characters by using caps and small caps for the names and centering names of speakers.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR DRAMATIC COMPOSITION

SPECIFICATIONS

Upper Page

OVER-ALL SIZE: 21 x 35 picas.
TYPE: 11 Point Scotch.
LEADING: 1 point.
RUNNING HEAD: 11 Point Scotch caps and small caps.
FOLIO: 11 Point Scotch.
RULE: 2 Point Matrix Slide No. 401.

Lower Page

OVER-ALL SIZE: 19 x 33 picas.
TYPE: 11 Point Caslon Old Face.
LEADING: 2 point.
RUNNING HEAD: 14 Point Caslon Old Face small caps.
FOLIO: 12 Point Caslon Old Face.
RULE: 2 Point Matrix Slide No. 403.

(6 Point Old Style No. 1, 1 point leaded)

THE PILGRIM SPIRIT 35

MRS. GREENWOOD
Yes, mine if you will, but not yours! Not yours! (*Wanly*) Perchance there may be another respite.

BARROW
(Who has been walking up and down) Nay, no more respites. Last month they had struck off our chains and stood ready to bind us to the cart to take us to our deaths. A reprieve. Another day they took us to the place of execution and tied the nooses around our necks to the gallows. Again a reprieve. Enough of reprieves! What our words, what our lives could not do, our deaths will. Men pass; ideas abide.

MRS. GREENWOOD
JOHN HENRY, pray! I cannot. Pray that God give me strength.

As her husband comforts her, BARROW *begins praying. Distantly a bell strikes ten.*

MRS. GREENWOOD
Only seven hours to daybreak! Only seven.

She clings to GREENWOOD, *sobbing hysterically. To the sound of* BARROW'S *half audible praying, the lights close in.*

SCENE III

THE OPPOSITION—*April,* 1603

The Royal March in this scene was composed by EDWARD BURLINGAME HILL

The lights come up quickly and full. There is a rush and flurry of children and young people across the way

[*Reset in Linotype Typography. Courtesy Marshall Jones Co.*]

ATHANASIUS

Alexander.—Dost thou indeed so greatly love the Saviour of the World, Athanasius?

Athanasius.—Beyond all words I love Him. I wish that like the martyrs I could seal my love and die for Him.

Alexander.—Art thou also willing to live for Him, Athanasius?

Athanasius.—Oh, if I but knew how! I would do His will as long as there was a breath left in me.

Alexander (to himself in reverie).—This pure stream of faith and love should not be left to chance guidance.

Vision (who has drawn near, and now speaks behind him, invisible to Alexander and At
Lift up thine eyes, Alexander, a
the future. Couldst thou do b
Church of Jesus Christ than
child for service therein?

Alexander (dreamily).—Yes the days are
I see on the horizon the dust of t
. . . when this clear mind and
will be needed in the Church. (*A*
to Athanasius) My child, I t
Custodian of the Sacred Vessel

37

[*Reset in Linotype Typography. Courtesy Longmans, Green & Co.*]

CRITICAL COMMENT

THESE pages of dramatic composition can only be used where the manuscript is slight. The page above sacrifices space to clearness; the page below is more economical of space, but is less readable.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES
FOR DRAMATIC COMPOSITION

SPECIFICATIONS

Upper Page

OVER-ALL SIZE: 24 x 36 picas.
TYPE: 12 Point Franklin Old Style.
LEADING: 4 point.
RUNNING HEAD: 11 Point Franklin Old Style caps, interspaced.
FOLIO: 12 Point Franklin Old Style.

Lower Page

OVER-ALL SIZE: 21 x 35 picas.
TYPE: 12 Point Century Expanded.
LEADING: 2 point.
RUNNING HEAD: 12 Point Century Expanded small caps.
FOLIO: 10 Point Century Expanded.

(6 Point Old Style No. 1, 1 point leaded)

86 HISTORICAL PLAYS OF COLONIAL DAYS

PATIENCE.—Oh, that would be dreadful!

MARGARET.—I should not dare.

ANNE.—Well, *I* shall dare. Will you come?

MARGARET AND PATIENCE.—Oh, no, no!

ANNE.—You can't be over-thirsty then. (*She starts off, but spies the sack of apples.*) Oh, look! Patience! Margaret! See what I have found! (*She holds up an apple.*)

MARGARET.—Why, what is it?

PATIENCE.—Oh, how lovely and smooth it is and so red!

MARGARET.—It looks like those big berries that the Indians call tomatoes.

ANNE.—Nonsense!

MARGARET.—Well, do you know what it is?

ANNE.—Yes! It is a pomegranate.

PATIENCE AND MARGARET.—A what?

ANNE.—A pomegranate!

MARGARET.—How do you know?

ANNE.—I've read of them.

MARGARET.—Are you very sure?

ANNE.—The prince always says, "Her mouth was a split pomegranate set with pearls."

PATIENCE.—Why, Anne Bradberry! What dost *thou* know of princes!

ANNE.—The prince in the book I mean. Didst thou never read the "Arabian Nights' Entertainments"?

[*Reset in Linotype Typography. Courtesy Longmans, Green & Co.*]

4. *Mary Johnson*, b. 31 May, 1892.
5. *Francis Johnson*, b. 2 June, 1894.

III. ROLAND SMITH, born 24 March, 1860; married 13 October, 1886, Margaret Patterson Snow, of Boston.

ISSUE:

1. *John Smith*, b. 16 July, 1887
2. *William Snow*, b. 9 D
   d. 19 June, 1908.
3. *Margaret Patterson*,
   1892; married 29
   Guy Emerson, of Bos

IV. ANNIE OSGOOD, born
1862; married 26 Sep
Bayard Marshall, of New

ISSUE:

1. *Elizabeth Waters*, b
   24 July, 1883; married
   William M. Procter, (

CRITICAL COMMENT

THESE pages of genealogical composition are much less complicated than the one on the opposite page, and are intended as suggestions for those abbreviated genealogies which are frequently issued for family use. Here no attempt is made at condensation, and everything is worked out with the idea of clarity and ease in reading. The pages offer an interesting comparison.

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

Upper Page

TYPE: 14 Point Caslon Old Face with italic and small caps.
LEADING: 2 point.
RUNNING HEAD: 14 Point Caslon Old Face small caps.
FOLIO: 14 Point Caslon Old Face figures bracketed.

Lower Page

TYPE: 9 and 11 Point Benedictine Book and 11 Point Benedictine.
LEADING: 2 point.
FIGURES: 9 and 11 Point Benedictine modernized figures and 14 Point Benedictine italic old style figures.
RUNNING HEAD: 11 Point Benedictine small caps.
FOLIO: 11 Point Benedictine old style figures.

(6 Point Caslon Old Face, 2 point leaded)

19

19 **Reuben[6] Strawbridge** (Elisha[5] Samuel[4] Samuel[3] John[2] George[1]) was born in Norwich, Vt., Sept. 30, 1776. He married (1st) Mar. 24, 1791, Polly Yemans, who died April 4, 1795. He married (2d) Oct. 26, 1796, Sally Ashley. They resided in Norwich. Mrs. Sally (Ashley) Strawbridge died April 8, 1806.

Children:

i. Polly,[7] b. Jun. 2, 1792.
ii. Peggy, b. Sept. 29, 1797.
27 iii. Oramel, b. Apr. 23, 1799.
iv. Harry, b. Mar. 12, 1801.
v. Adaline, b. Dec. 12, 1802, d. July 30, 1806.
vi. Sally Ashley, b. Apr. 19, 1805.

20

20 **Elisha[6] Strawbridge** (Elisha[5] Samuel[4] Samuel[3] John[2] George[1]) was born at Norwich, Vt., Aug. 2, 1778. He settled at Palmyra, N. Y., and died in 1842. Many descendants now live near Palmyra.

Children:

i. Mary,[7] m. (1st) Thomas Roby of Brockport, N. Y., m. (2d) Judge Woods of Lockport, N. Y.
ii. Joseph.
iii. James W.
iv. Charlotte.
28 v. Thomas M., b. 1811.

21

21 **(Capt.) Alden[6] Strawbridge** (Samuel[5] Samuel[4] Samuel[3] John[2] George[1]) was born in Norwich, Vt., Jan. 12, 1785, and died there, Jan. 16,

480

CAPT. JOSEPH LEWIS[7] FARWELL (JOSEPH,[6] THADDEUS,[5] ELIEZER,[4] ELIEZER,[3] ELIEZER,[2] JOHN[1]). Born in Plymouth, Aug. 1, 1805. He was a sailor, and died at sea, Aug. 18, 1842, on board the brig "Androscoggin," of Portland, on the passage from Wilmington, N. C., to Jamaica. Married, May 27, 1830, ABIGAIL MERRILL GOODWIN, of Falmouth, Me. She died August, 1846.

Children:

950 I. CHARLES THOMAS,[8] b. June 16, 1833.
II. LOUISA LE BARON,[8] b. June 22, 1835; m. BENJAMIN F. DYER, Feb. 22, 1854.
III. SARAH ANN,[8] b. Nov. 2, 1837; m. GEORGE F. MERRILL, Jan. 3, 1856.
IV. ABBY LEWIS,[8] b. Sept. 12, 1839; m. DAVID HALL, Aug. 4, 1856.
V. HELEN HARVEY,[8] b. Oct. 15, 1841; d. Aug. 30, 1842.

481

SAMUEL[7] FARWELL (SAMUEL,[6] SAMUEL,[5] JOSIAH,[4] ELIEZER,[3] ELIEZER,[2] JOHN[1]). Born in Plymouth, August 31, 1802. Married, Jan. 1, 1827, RACHEL CAPEN, who was born July 25, 1804.

Children:

I. ELIZABETH CAPEN,[8] b. Sept. 2, 1827; d. June 27, 1847.
II. SARAH FRANCES,[8] b. April 29, 1829; m. HENRY B. CRANE, Dec. 12, 1848.
III. MARTHA ANN,[8] b. March 10, 1831; m. MASSENA BALLOU, Nov. 4, 1849.
IV. LAURA AURELIA,[8] b. March 18, 1833; m. CHARLES UPHAM, Nov. 12, 1852.
V. INFANT, not named, died soon.
VI. ELLEN COVINGTON,[8] b. May, 19, 1837; m. GEORGE P. REYNOLDS, April 18, 1868.
VII. SAMUEL HENRY,[8] d. in infancy.
VIII. MARY ELMIRA,[8] b. Dec. 24, 1842; m. ALFRED UPHAM, Dec. 25, 1861.
IX. ALICE ISABEL,[8] b. Jan. 26, 1846; m. NATHANIEL F. FOSTER, Jan. 25, 1865.

482

EZRA[7] FARWELL (SAMUEL,[6] SAMUEL,[5] JOSIAH,[4] ELIEZER,[3] ELIEZER,[2] JOHN[1]). Born in Plymouth, March 10, 1805. He died April 17, 1850. Married, June 29, 1830, MEHITABLE PORTER, who was born in Stoughton, Dec. 3, 1808, and died Dec. 28, 1863.

Children:

I. MARY ELIZA,[8] b. Oct. 11, 1832; d. Sept. 28, 1853; unmarried.
II. FREDERICK,[8] b. Jan. 5, 1839; d. unmarried (lost at sea), 1860/61.
III. CATHERINE PORTER,[8] b. Oct. 21, 1843; d. Oct. 29, 1845.
951 IV. EZRA RHODES,[8] b. April 4, 1847, at North Bridgewater; m. ELLA JANE THAYER, April 2, 1870; b. March 4, 1850.

CRITICAL COMMENT

IN genealogical composition the selection of the types and their arrangement is of vital importance, also the use of caps, small caps, roman and italic lower case, antique figures, and indentation—each plays its part in making the subject matter clear to the reader. As condensation is usually essential in publications of this kind, the Caslon face is a fortunate selection.

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M. C.

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AND GREAT LEADER
MAJOR SAYERS
THIS RECORD OF THE ENDEAVORS AND DEEDS
OF HIS DEVOTED MEN
IS ADMIRINGLY INSCRIBED

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TO
THE CLERGY AND LAITY OF THE DIOCESE
OF WASHINGTON
WHO TWICE CONFERRED ON ME THE RARE HONOR
AND PRECIOUS TRUST OF ASKING ME TO BE THEIR
LEADER IN SUCCESSION TO A MASTER BUILDER

(Set in 8 Point Benedictine Book caps)

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(The above tricky copy works out effectively by careful use of caps and small caps, italic and quotations, with reverse indentions. Set in 8 Point Old Style No. 1 on 9 point slug)

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8. Cf. A. S. Pease, "The Attitude of Jerome towards Pagan Literature," in *Transactions of the American Philological Association*, L. 150–167 (1919).

9. Trans. W. H. Porter, in E. Vernon Arnold's *Roman Stoicism*, Cambridge, 1911, pp. 86 ff.

10. Sen., *Brev. Vit.*, 14. 2. *V. B.*, 13. 1. *Ep.* 2. 5; 85. 1; 88. 44; 108. 22. For the whole subject of soul and body in Seneca, cf. *Ep.* 24. 18; 65. 24; *Ad Polyb.*, 5. 1 and 9. 2, (statement of the problem). *Ep.* 54. 4, 71. 15, 82. 15 ff., and Frag. 28. (negation). *Ep.* 36. 9 ff., 75. 17 ff., 63. 16, 92. 30 ff., 102. 1 and 22 ff. and *Helv.* 11. 6 ff., (approval of immortality).

11. *Quid de Deo Seneca Senserit*, Paris, 1884; E. Westerburg, *Der Ursprung der Sage dass Seneca Christ gewesen sei, Berlin*, 1881. Min. Fel., *Octav.*, 33. 1; Tertul., *De Anima*, 20; Lact., *Inst.*, 1. 5; Sen., *Ep.* 8. 7, 41. 2, 92. 30.

12. For the modern tendencies discussed in the preceding pages, the author has made frequent use of his "Modern Note in Seneca's Letters," in *Classical Philology*, X. 139–150 (1915). For a beginning of the studies to which the rest of this book is devoted, see *Proceedings of the American Philological Association*, XLII. 38–40 (1911), and XLIII. 26–29 (1912). W. C. Summers, *Selected Letters of Seneca*, London, 1910; Introduction, Section C, contains much valuable material.

13. *Ad Paul. de Brev. Vit.*, 14 f.

14. Cf. J. E. B. Mayor, "Seneca in Alain of Lille," in *Journal of Philology*, XX. 1–6 (1892.) A. de I., trans. by D. M. Moffat, New York, 1908 (Holt), esp. pp. 34, 58, 67, 73, 91.

15. V. of B., Bk. 4, ch. 70; Bk. 6., ch. 38. Girald., Everyman edn., p. 151, etc. J. S. Brewer, *Life of Bacon*, p. 73, in *Works of Roger Bacon*, London, 1859. J. E. Sandys, *A History of Classical Scholarship*, Cambridge, 1908; I. 569, 574.

16. *Metalogicus*, 1. 22. *Policraticus*, 5. 10 and 8. 13. *Contra Jov.* ch. 48.

17. F. S. Stevenson, *Life of G.*, London, 1899, pp. 34 ff., 91 ff.; H. R. Luard's edn. of G.'s *Letters*, London, 1861.

18. Cf. E. Moore, *Studies in Dante*, Oxford, 1896—,

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(Compare this full-measure page with "Bibliography" above, noting another consistent use of roman lower case in place of caps and small caps. Set in 8 Point Old Style No. 1 on 9 point slug)

STYLE PAGES FOR CAPTIONS

MANY books otherwise well composed lose the advantage of their typographical page through poor taste or workmanship shown in setting the title-captions for the illustrations. It is just as important that these should be in keeping with the general typography of the book as that the title page should be considered from the standpoint of the whole. The following examples will prove useful, and the notations made in the Critical Comment is intended to be suggestive.

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Photo by Hills & Saunders

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The room to the left of the porch is the study. In the room above it Hugh was born.

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"THAT HORROR TO THE NOSE, THAT PERFUME TO THE EYE"

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"Far away, through these forests and across these cataracts, I believe with you there lies a little Kingdom of Content, where you and I will one day reign." [p. 86]

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(8) FORMAL GARDEN AND PARK AT THE VILLA D' ADDA AT ARCORE
Showing Marchesa d'Adda, Count Greppi, Count and Countess Lurani, Count Valmarina, etc.

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VARIOUS ARRANGEMENTS FOR TOPICAL ANALYSES

CHAPTER II

CAPITAL AND CAPITALIZATION

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(Set in 8 Point No. 21; Heading in 10 Point No. 21)

CHAPTER XXI

THE VOICE THAT YET SPEAKS

TESTIMONY TO THE ENDURING INFLUENCE OF DR. KLOPSCH'S GOOD WORKS—A SOLDIER OF HUMANITY—MUTUAL CONFIDENCE IN THE "CHRISTIAN HERALD" FAMILY—PUBLIC MEMORIAL MEETING—RABBI MICHELSON'S PRAISE—BISHOP DARLINGTON'S ADDRESS—DR. MARSDEN'S ANALYSIS—A WORD FROM IRVING BACHELLER—DR. HILL'S TALK—JUDGE TOMPKIN'S VIEW-STORY—EDITORIAL COMMENT.

(Set in 8 Point Scotch small caps; Heading in 10 and 12 Point Scotch caps)

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up of McClellan—McClellan's "Body-guard."

(Set in 8 Point Scotch; Heading in 11 Point Scotch)

CRITICAL COMMENT

THE three examples above show various treatments of the same matter. Too frequently the topical analyses at the heads of chapters so predominate that the appearance of the page is top-heavy. The full page at the right shows a combination of types which help to express without confusion the idea the author writes to convey to the student.

(Set in 8 Point Old Style No. 1, 2 point leaded)

TRAINING FOR CITIZENSHIP

any nation of Europe to attempt to increase its territories on this continent. This is called the "Monroe Doctrine." It has always been our policy to cultivate the most friendly relations with the South-American republics, and to extend and cement their friendship a Pan-American bureau was established at Washington to which all the nations in the New World belong.

TOPICAL ANALYSIS

1. Paternalism.—The State an instrument for human welfare.
2. The minimum wage, old age pensions.
3. Menless jobs.—Methods of obtaining employment.
4. Immigration.—Exclusion laws.
5. Strikes.—Settlement of labor difficulties.
6. Arbitration as applied to labor and capital.
7. The Hague Tribunal.—International police force and peace treaties.
8. The Panama Canal.—Influence on trade relations.
9. Pan-Americanism.—The Monroe Doctrine.

QUESTIONS AND EXERCISES

1. What would be a good living for one in your state of life?
2. Compare the requirements of two social sets.
3. How does the United States government advertise for volunteer men?
4. Where and what is Ellis Island?
5. Mention some of the qualifications of a desirable immigrant.
6. Contract laborers and paupers are not admitted. Why?
7. Should an owner be the complete master of his own business?
8. Give an account of the settlement of the anthracite coal strike.
9. What dispute did the Hague Tribunal settle about Venezuela?
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(Set in 11 Point Old Style No. 7 and 8 Point Title No. 1)

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The insular character of Great Britain . . . . . .
The possessions of Henry II on the continent . . . . .
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The progress of the French monarchy . . . . . .
The *entente* between England and France . . . . . .
The fall of the Angevin power in France . . . . . .
The Peace of 1259 . . . . . .

CRITICAL COMMENT

In those volumes where the Contents serves as a topical analysis, great care is required in the selection and arrangement of the type to bring out exactly the idea which the author has in mind. These two examples will serve as models. In the lower page, note particularly the effectiveness of the indention.

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2. Set in 9 Point Caslon Old Face, 1 point leaded

ALL the subject titles in this index are set in caps and small caps. This style is effective for a short index, as it makes the subjects stand out clearly; but if the index is long the arrangement is not desirable. The reverse indention makes the page easy of reference, but is not economical of space.

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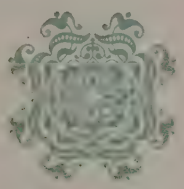

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BOSTON, MASS.

CRITICAL COMMENT

FOR the italic page at the left we have adopted a style which was used by Mr. D. B. Updike of The Merrymount Press in folders advertising "The Humanists' Library." Note the gracefulness of the Caslon italic with its swash caps and long descenders, and the effect of the roman price figures.

The cover page is set entirely in caps and small caps, with a typographic ornament. Both pages, while designed for commercial purposes, are distinctly bookish rather than commercial in their flavor.

(10 Point Caslon Old Face, 2 point leaded)

THE SOCIETY OF ARTS AND CRAFTS
REQUESTS THE HONOUR
OF YOUR SUBSCRIPTION
FOR
THE RECEPTION AND OPENING NIGHT
OF
THE ARTS AND CRAFTS EXHIBITION
IN CELEBRATION OF
THE TENTH ANNIVERSARY OF
THE ORGANIZATION OF THE SOCIETY
AT
COPLEY HALL BOSTON
TUESDAY EVENING FEBRUARY FIFTH
AT EIGHT O'CLOCK

CRITICAL COMMENT

THE two settings of the invitation on this page afford an interesting comparison of the caps and small caps of the Caslon Old Face series. Each is typographically good and well suited to its purpose as a formal invitation, but the small caps, because of their evenness and the greater width of the letters in proportion to their height, give a more open and readable page. Their effect in this interspaced setting resembles that of copperplate engraving.

(10 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

LEFT: 9 Point Caslon Old Face caps, interspaced, with 36 Point Bodoni Border Matrix No. 1213.

BELOW: 12 Point Caslon Old Face small caps, interspaced, with same border matrix.

(10 Point Caslon Old Face, 2 point leaded)

THE SOCIETY OF ARTS AND CRAFTS
REQUESTS THE HONOUR
OF YOUR SUBSCRIPTION
FOR
THE RECEPTION AND OPENING NIGHT
OF
THE ARTS AND CRAFTS EXHIBITION
IN CELEBRATION OF
THE TENTH ANNIVERSARY OF
THE ORGANIZATION OF THE SOCIETY
AT
COPLEY HALL BOSTON
TUESDAY EVENING FEBRUARY FIFTH
AT EIGHT O'CLOCK

THE LECTURERS & THEIR SUBJECTS

NOVEMBER 17
"EMERSON, THE PURITAN"

THIS, the opening lecture in the course, will be given by Rev. *Charles F. Dole.* As author, preacher, lecturer and President of the Twentieth Century Club of Boston, Mr. *Dole* always stands for that which is highest and most inspiring in modern thought. The results of his sincere and earnest thinking on the problems of life are always truly helpful to those who hear him. Emerson has no more able or sympathetic interpreter today than Mr. *Dole.*

JANUARY 5
"THE HONEST MINER OF THE FAR WEST"

ALL who have enjoyed Mr. *Crothers'* lectures the past two years will be glad of this opportunity of hearing him again. His subtile and keen humor is in this as in all his lectures. It is also one of his wittiest. Stories of Mr. *Crothers'* experience in Nevada are told in his inimitable manner.

FEBRUARY 8
"WHAT IS A GOOD BOOK"

THIS lecture will be given by Mr. *Thomas R. Slicer.* Mr. *Slicer* is a keen thinker, a well-known author, a magnetic speaker, a leader in New York civic affairs and a preacher of great power. Mr. *Slicer* always interests and inspires.

FEBRUARY 25
"OLD AND NEW SPAIN: PERSONAL EXPERIENCES IN THE SUMMER OF 1902"

MR. *Van Ness* is to give another of his most delightful travel lectures. The two lectures given by Mr. *Van Ness* in previous years describing trips to Russia were listened to with the greatest interest and pleasure. His wonderful and thrilling power of description enables him to almost literally take his audience with him on the journey he describes.

MARCH 7
"MODERN INDUSTRY AND ITS RELATION TO INTELLECTUAL DEVELOPMENT"

THIS lecture is to be given by President *Carroll D. Wright* of Clark College. Mr. *Wright* is recognized as one of the closest students of

SPECIFICATIONS

FOLDER: Set in Caslon Old Face, the body in 9 point, 1 point leaded, with 24 point initials and 12 point heads; main heading in 18 point with 12 Point Caslon Border Nos. 1061*L* and *R*.

ORDER FORM: 10 Point Caslon Old Face caps, interspaced; 14 point caps, small caps, and italic; Dotted Rule, 2 Point Matrix Slide No. 201; 12 Point Caslon Border Nos. 1024, 1025 and 1026, with 4 Point Matrix Slide No. 505.

(8 Point Caslon Old Face, 2 point leaded)

CRITICAL COMMENT

GOOD taste on the part of the printer is as evident in the small job as in the elaborate catalogue or brochure. We show here two representative specimens of small job work, set in Caslon Old Face, with appropriate Caslon decorative material.

(8 Point Caslon Old Face, 2 point leaded)

ORDER FORM

THEDAM PUTERSCHEIN'S SONS

P. O. Box 246, Hingham Centre, U. S. A.

GENTLEMEN:

I enclose subscription ($1.00) *for copy of*

THE FABULIST, No. 3

.....

.....

The
PARK STREET NATIONAL BANK

Member of Federal Reserve System

Officers

ADAMS CABOT LOWELL
President

CABOT ADAMS
Vice-President

LOWELL CABOT
Secretary

A. C. L. SALTONSTALL
Treasurer and Cashier

Directors

FANEUIL H. ADAMS

The PARK STREET NATIONAL BANK

PARK AND TREMONT STREETS — BOSTON, MASSACHUSETTS

Condensed Statement of Condition as of January First

RESOURCES		LIABILITIES	
Loans and Discounts	$116,953,425.07	Capital	$ 10,500,000.00
United States Bonds (market value)	11,489,590.40	Surplus and Undivided Profits	9,969,644.62
Other Bonds (market value)	9,912,353.39	Unearned Discount	553,277.28
Federal Reserve Bank Stock	525,000.00	Reserve for Taxes, etc.	425,494.20
Other Stocks (market value)	993,555.03	Circulation	5,421,517.50
Customers' Liability Account of Acceptances	1,407,068.88	Acceptances executed for Customers (After deducting $13,040.80 held by bank)	1,460,626.98
Loans held for Customers	4,279,000.00	Loans held for Customers	4,279,000.00
Cash and Exchanges	36,928,937.14	Deposits	149,879,369.33
	$182,488,929.91		$182,488,929.91

Foreign Department

COLLECTIONS IN DOLLARS AND FOREIGN CURRENCY COLLECTED AND CREDITED AT BEST RATES

FOREIGN EXCHANGE BOUGHT AND SOLD

DOMESTIC AND FOREIGN LETTERS OF CREDIT AND TRAVELERS' CHECKS ISSUED

MONEY TRANSFERRED BY CABLE TO ALL PRINCIPAL CITIES OF THE WORLD

THE four-page bank statement is almost a standardized product, its content being of the same nature in practically all cases. The individuality of any statement, therefore, will depend chiefly upon the typographic treatment of the material. The setting above is designed for a bank of conservative character, and is appropriately worked out in Caslon Old Face. It presents the necessary facts in thoroughly readable fashion, relieved by a simple decorative border, and by dividing rules in the center page spread.

SPECIFICATIONS: Set throughout in Caslon Old Face as follows:
UPPER LEFT: 21 point caps and italic; 11 point italic.
UPPER RIGHT: 14 point; 9 point caps, interspaced; 9 point italic.
CENTER: 18 point caps and italic; 9 point caps; 10 and 18 point; 10 point small caps; Rules, 4 Point Matrix Slide No. 351.
BORDER: 4 Point Matrix Slide No. 508; 12 Point Caslon Border Nos. 1024, 1027 and 1028.

(8 Point Caslon Old Face, 2 point leaded)

and 125 on the side streets. The garden of the St. Francis Home, to the east, insures an open space on all sides of the building.

The problem that was presented to Messrs. Gorham & Wilcox, the architects, was to design a building of moderate height in which each apartment should have the combined advantages of an apartment house unit and a detached private house. In the solution of this p
tects have succeeded adn

The plan adopted divi
site into six approximat
only three of which will be
ings. Of the other three
be laid out as gardens fl
section of the group of l
remaining square will be
With such a generous
the middle of Nostrand

SPECIFICATIONS

LABEL: 8, 10, 11 and 12 Point Scotch caps, with 4 Point Matrix Slide No. 508.
BOOKLET PAGES: 12 Point Scotch, 6 point leaded, with small cap numeral and 30 point initial.
RUNNING HEAD: 10 Point Scotch caps, interspaced.
NUMBER OF WORDS TO FULL PAGE: 140.
(6 Point Scotch, 2 point leaded)

CRITICAL COMMENT

SCOTCH, like other modern faces, appears to best advantage when properly leaded. This has been done in the two booklet pages above, which are excellent examples of the beauty and readability of the plain type page. For the small advertising booklet where these two factors must be the first consideration, it would be hard to devise a more effective setting.

(8 Point Scotch, 2 point leaded)

A UNIQUE
RESIDENTIAL GROUP
ON
NOSTRAND AVENUE

Booklet Label

I

A NOVEL and ingenious idea has been developed in the plans for a residential group which is proposed for the east side of Nostrand Avenue between Hinckley and Ardmore Streets. For lack of a better term this unique structure will be classified as House Apartments, because the dwellings it comprises are more like houses than the usual apartments.

Each apartment will be offered complete isolation from the others by reason of the novel plan evolved by the architects, which will provide the privacy that only a detached house can give, with all the conveniences of a modern apartment.

The site, which is that of the old St. Francis Hospital, is in the most desirable neighborhood in New York City. It has a frontage of 200 feet on Nostrand Avenue

APPLICATION FOR MEMBERSHIP

THE NATIONAL INSTITUTE OF APPLIED ARTS

210 COLUMBUS AVENUE, WASHINGTON

INCORPORATED FOR THE PURPOSE OF STIMULATING AND ENCOURAGING THOSE ENGAGED IN THE APPLIED ARTS IN THE UNITED STATES

APPLICANT:

ADDRESS:

BUSINESS:

PROPOSED BY: DATE:

Dues $15.00 per year, payable in advance, from January first
Make check payable to the order of WILLIAM BLACK, *Treasurer,*

Set in Benedictine Book, 10 point caps, interspaced; 14 and 10 point caps; 10 point small caps; 8 point small caps and italic; Rules, 2 Point Matrix Slide No. 404.

This is a Sample of

Price

From the

BARCLAY-SIMONS CO.

Paper and Cardboard

19 ARCHER STREET, ALBANY

Set in Pabst Old Style, 10, 12 and 14 point; 12 and 14 point italic; 18 Point Benedictine Border Nos. 724L and 724¼; Rules, 2 Point Matrix Slide No. 403.

WE CORDIALLY INVITE

INSPECTION OF OUR FABRICS

FOR SPRING TAILORING

OUR LINE is comprehensive, and among the many weaves and colorings is something that will suit your tastes. If you want the kind of clothes that are dressy and smart you should add your name to our list of pleased customers.

THE WARP LOOME COMPANY

156 Mendane Parkway

Set in Caslon Old Face, the body in 12 point, 3 point leaded, with 36 point initial (hand); Heading, 10 point caps, interspaced; Signature, 10 point caps and italic with swash caps; Ornament, 12 Point Caslon Border No. 1068.

CRITICAL COMMENT

THE three specimens on this page illustrate the typographic scope of the Linotype. The first utilizes the classic beauty of the Benedictine Book capitals, in combination with a simple rule treatment; the second shows a paper dealer's sample card such as would ordinarily involve the making of a drawing and engraving; the third is a small announcement, with a rather bookish setting in Caslon Old Face. All are simple, appropriate, and distinguished in their effect.

(10 Point Caslon Old Face, 2 point leaded)

FEATURING RUGS

The New Idea *in Rug Merchandising*

ONE YEAR AGO this month, a rug was marketed which dealers have good cause to remember. It was rather a startling rug. To begin with, the design was not Oriental. It was called Chinese, but there was a stork in it and ducks and trees, and no one had seen that kind of thing in rugs before. And there was no repetition in the design.

WHILE admiring its remarkable beauty, most buyers thought it too unusual to sell in any quantity, and only bought a limited number at first.

AND then they suddenly made a discovery—it was the unusual, the really unusual, that attracted the public.

WHEREVER the *Chinese Renaissance Rug* was displayed it drew crowds. A dealer in Portland, Oregon, reported ranks four deep outside his windows. Another in Jacksonville, Florida, had two hundred in his department the day he advertised the rug. And so on almost everywhere. This Wilton created rug-interest, rug-*desire*, where it did not exist before. Even if people did not buy that particular design, they bought other rugs in the store where it was displayed.

THAT is the feature rug idea which is making such a change in rug merchandising—to provide the dealer with designs that are so striking, so *different* from the ordinary, that they form a center of interest in his store and quicken turn-over on his whole stock.

WHILE continuing to weave beautiful Oriental designs into all their lines, the HOUSE of KACHADOORIAN will produce each season designs in novel styles and along novel technical lines, worthy successors to the *Chinese Renaissance Rug*.

Write for details about this season's feature rugs: The BARBIZON LANDSCAPE RUG *(which has more colors than any other Wilton) and the* ASSYRIAN TEMPLE RUG

T. & S. Kachadoorian

Fifth Avenue, New York

CHICAGO SAN FRANCISCO BOSTON PHILADELPHIA DETROIT

Mills at Weymouth, R. I.

ELZEVIR, by reason of its large, open face and relative narrowness of body, is particularly adapted to the circular or advertisement where it is desired to set a large amount of copy in limited space and still maintain an open, readable page. The body matter above includes about 300 words, yet it is leaded throughout. Note the use of "high" initials in the smaller matter.

SPECIFICATIONS: Elzevir No. 3, 24 point caps, interspaced; 14 point italic, 14 point, 4 point leaded, with 78 Point Louis XV Initial X-1341; 10 point, 2 point leaded, with 14 point initials; 8 point italic; 18 point, 8 and 12 point italic, 14 point small caps; Border, 6 Point Matrix Slide No. 516; 18 Point Benedictine Border Nos. 719¼ and 719½, with 2 Point Matrix Slide No. 403.

(6 Point Elzevir No. 3, solid)

GIOVANNI BATTISTA TIEPOLO

A Biographical Note

THE last great name in the illustrious roll of Venetian painters was Giovanni Battista Tiepolo, born in Venice, April 6th, 1696, in the parish San Pietro a Castello. He was the fifth child of a well-to-do captain (naval) and merchant of marine goods, Domenico Giovanni Tiepolo, and his wife Orsola Jugali. The father died when Giovanni was one year old, and a considerable fortune was divided between his children. In 1721, Giovanni married Cecilia, co Guardia. Cecilia bore him in a fine house in the parish of ancesco dello Vigna. His wife mbling, and was said to have as well as denuded the studio lf-finished paintings, in order for the gaming table. Tiepolo ear Mirano. In the Church of ar pieces representing "A Mir-

be said to be traced to a care- although by no means was he a xcelled these masters as a ceil- never had a rival. The amount magnificent fresco is nothing etchings and finished sketches convents, and royal palaces in

ecoration of the ceiling of the Venice, otherwise called Santa rly belonged to the Monastery Venice in 1393, and came into 88, who wished to honor their

EXHIBITION OF PAINTINGS

By
EDWIN MORRIS

Monday, January 9th
to Saturday, January 28th
inclusive

At the
PEMBROKE GALLERIES
ARLINGTON AVENUE, AT 60TH STREET
NEW YORK CITY

SPECIFICATIONS

COVER PAGE: 6, 10, 12 and 24 Point Elzevir No. 3, with 9 and 12 point italic; Decoration, 24 Point Louis XV Ornament No. 814; 4 Point Matrix Slide No. 508.

FOLDER PAGE: 12 Point Elzevir No. 3, 2 point leaded; Initial, 24 point; Heading, 18 point; Sub-head, 14 point italic; Decoration, Louis XV Head-band X-1346; Initial, 78 Point X-1215; 2 Point Matrix Slide No. 400.

CRITICAL COMMENT

These pages, employing the Elzevir face with its related series of Louis XV Ornament, show two simple but effective decorative treatments which can be advantageously utilized for artistic subjects.

(6 Point Elzevir No. 3, 2 point leaded)

At the Sign of the

6 RED COCKLESHELLS

CHISWICK, L. I.

SPECIAL LUNCHEON

$1.25

COLD CLAM BOUILLON

COTTAGE CHEESE AND EGG ROLLS IN CREAM SAUCE
FRIED HALIBUT
ROAST BEEF HASH, POACHED EGG

NEW STRING BEANS
CREAMED CARROTS AND PEAS

ICE COLD CAROLINA WATERMELON
WALNUT CREAM LAYER CAKE
BROWN BETTY, WHIPPED CREAM

COFFEE, TEA—ICED OR HOT

LUNCHEON, 12 TO 3

Tables may

CRITICAL COMMENT

FOR the commercial printer Elzevir will find its most frequent use in that class of job work where a light, dainty, "feminine" effect is desired. The tea room menu is a typical specimen. Here again the text is complemented by the Louis XV Series of Ornament, which matches it in weight of line.

The grace and beauty of the Elzevir italic appears in the card at the bottom of the page. Like the Caslon italic, this series is made with swash characters, which enhance its effect.

(8 Point Elzevir No. 3, 2 point leaded)

Miss Margaret S. Wainwright takes pleasure in announcing the opening of her new Tea Room, "At the Sign of the Six Red Cockleshells," in the basement of the old Holley House, Chiswick, Long Island. Luncheon, Tea, and Supper will be served daily, Sundays included.

Tables may be reserved in advance by telephoning Chiswick 670.

SPECIFICATIONS

MENU: Set in Elzevir No. 3; Heading in 14 point italic, 18 and 24 point caps, interspaced, 12 point caps and small caps; Body in 14 point caps, 11 point small caps, 11 point with italic and small caps; 24 Point Louis XV Border Nos. 814*i*, 814*e*, 814*g*, 814*d*, 814*j* and 814, with 6 Point Matrix Slide No. 303*a*; Free Ornament, 24 Point No. 814; 3 Point Matrix Slide Dash No 923.

ANNOUNCEMENT CARD: 14 Point Elzevir No. 3 italic, 5 point leaded; 4 Point Matrix Slide No. 506.

(6 Point Elzevir No. 3, 1 point leaded)

SPECIFICATIONS

Set in Elzevir No. 3; Heading in 18 point caps, interspaced, and 10 point italic; Body in 8 and 10 point with italic and small caps; Numerals, 10 point small caps; Louis XV Headpiece, X-1191; Dashes, 3 Point Matrix Slide No. 920.

(6 Point Elzevir No. 3, 1 point leaded)

SPECIAL PROGRAMME

for the Benefit of The Associated Charities

THE FESTIVAL QUARTETTE

MISS MAY NEWMAN *Soprano* — MR. FRANKLIN PAYSON *Tenor*
MRS. D. CAMPBELL *Contralto* — MR. JOHN R. WILLIS *Bass*
MR. FREDERICK L. SIMPSON *at the Piano*
MR. G. C. LOCKHARDT *at the Organ*

I

PRELUDE, Op. 3, No. 2 — RACHMANINOFF
Mr. Simpson

II

(A) MY LOVE IS LIKE THE RED, RED ROSE — GARRET
(B) LEGENDE — TSCHAIKOWSKY
(C) A SPRING SONG — PINSUTI
Miss Newman — Mr. Payson
Mrs. Campbell — Mr. Willis

III

(A) DANSE ESPAGNOLE, No. 7 — GRANADOS
(B) A REVERIE (*Improvisation*) — GRANADOS
(C) DANSE ESPAGNOLE, No. 5 (*Andalusia*) — GRANADOS
Mr. Simpson

IV

MIDSUMMER NIGHT'S DREAM (*Overture*)
Mr. Lockhardt — MENDELSSOHN

V

KLAVIERSTUCKE, Op. 5, No. 1 — D'ALBERT
Mr. Simpson

VI

EL PELELE (*Goyescas*) — GRANADOS
Mr. Simpson

VII

THE LOST CHORD — SULLIVAN
THE FESTIVAL QUARTETTE
Mr. Lockhardt and Mr. Simpson

CRITICAL COMMENT

BY the use of caps and small caps a variety of emphasis is secured in this programme which gives to each detail its proper importance yet permits no one to obtrude itself at the expense of the rest. The body matter is entirely in 8 and 10 point, maintaining a consistent and unified setting. Note how the tall, "lean" Elzevir caps harmonize with the upright shape of the page.

(8 Point Elzevir No. 3, 2 point leaded)

THE STEARNS-EVANS BUILDING, INC.

469 EIGHTH AVENUE, DETROIT

Dear Sir:

The recent change in ownership of the Stearns-Evans Building makes it possible for us to offer you office space here on unusually favorable terms.

As you doubtless know, this building is in the heart of the rapidly growing mid-town district, convenient to all city traffic connections and to the terminals of the chief suburban railroad lines.

The offices are large and roomy, with unobstructed air and sunlight. Fourteen-foot ceilings make possible the construction of galleries for storage, etc., at no additional rental cost. The service is of the best, including eight high-speed passenger elevators, with express service to the upper floors.

The renting office, located on the premises in Room 414, will be glad to communicate further with you or with your broker in regard to terms. Specimen floor plan will be mailed on application.

Yours very truly,

THE STEARNS-EVANS BUILDING, INC.

Secretary

HEADING: *18 and 21 Point Caslon Old Face caps, 14 point caps and small caps.* BODY: *12 Point Remington Typewriter*

TYPEWRITER type, while it has little to recommend it from a typographic point of view, is so widely used in fac-simile letters that it is given a showing here. It is available on the Linotype in 8, 10, and 12 point, and in three different styles: Remington, Underwood, and Stenograf.
(8 Point Caslon Old Face, solid)

SCHOOL ADVERTISING IN THE NATIONAL MAGAZINE

CLOSING DATES

Copy for approval or correction must be received one week in advance of closing dates.

JUNE issue, published 20th of May *closes* April 10th

JULY issue, published 20th of June *closes* May 10th

AUGUST issue, published 21st of July *closes* June 10th

SEPTEMBER issue, published 20th of [August *closes* July 10th

SPACE

The smallest space acceptable is half an inch (7 lines).

SIZES

Full page—7 x 10¼ inches or 429 lines

Column —2 x 10¼ inches or 143 lines

CIRCULATION

In excess of 300,000

RATE

The school rate in The National Magazine is $1.00 a line; the rate to other advertisers is $1.50 a line.

The *Pacific* and *Atkinson's*

Dealing direct

DEALING directly with us means gain for the subscriber and yourself. The delay and risk of error that you avoid means a subscriber pleased by prompt arrival of his magazines. Your direct orders may qualify you for the liberal bonus above commission that we will explain on request.

Short term subscriptions

SUBSCRIPTIONS for less than one year will be taken for convenience to subscribers, at proportionate rates—except *Atkinson's* new subscriptions at the special rate.

Short paid orders

SHORTAGES of less than $2.00 will not delay entry of your orders, but only one bill will reach you. After reasonable time for collection, the short paid subscriptions will be cut down.

Improper subscriptions

NO ONE may order, by subscription, copies of *The Pacific* or *Atkinson's* intended for newsstand sale, nor may copies ordered on subscription be resold at retail in any way, nor may any subscription worker forward, without our consent, orders not obtained from the subscribers by his own direct effort.

Observance of rules

NO ONE should sell *The Pacific Magazine* or *Atkinson's* at any other terms than those stated in this schedule of rates. Any *Pacific* or *Atkinson's* subscription sold directly or indirectly in violation of our terms will be cancelled.

E. F. Atkinson Co.
West 18th Street, New York

THE NEW YORK OFFICE of this Company has been moved to 478 Columbus Avenue (the new Union Central Building) and the telephone number is now Harriman 8927

EADS-KIMBALL CO.
INCORPORATED
BOSTON

SPECIFICATIONS

LEFT: Set in Caslon Old Face; Heading in 11 point caps; Subheads, 12 point small caps, interspaced; Body, 9 point italic, 11 point, 12 point with italic and small caps; 12 Point Border No. 514.

RIGHT: Set in Scotch; the body in 8 point, solid, with 18 point initials and 12 point heads; Running Head, 12 point with italic; Signature, 14 point and 11 point italic; Rules, 4 point Matrix Slide No. 508 and 2 Point No. 403.

BELOW: 14 Point Benedictine, 2 point leaded, with 18 point initial, above; 10 and 12 point caps and 8 point small caps, interspaced; 18 Point Benedictine Border Nos. 724¼ and 724½.

(6 Point Caslon Old Face, 1 point leaded)

CRITICAL COMMENT

THE two pages above are adapted from layouts by the late Benjamin Sherbow, and show an extremely effective use of Caslon and of Scotch in the folder of envelope size. Note the deft way in which the text of each is accented—in the Caslon page by the use of small caps and italic, and in the Scotch by the initials. It would be hard to surpass either as a combination of beauty and utility.

The Benedictine setting at the bottom of the page, also in envelope size, is an original and amusing rendering of a removal notice.

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

RIGHT: 14 Point Original Old Style small caps, italic caps, upper and lower case; 12 point, with small caps; Heading in 14 Point Scotch; 36 Point Bodoni Border No. 1206; Rule, 8 Point Matrix Slide No. 735.

BELOW: 12 Point Original Old Style caps, small caps, and italic, with 30 Point Scotch initial, the italic 2 point leaded; 8 Point Matrix Slide No. 735 and 2 Point Matrix Slide No. 401.

(6 Point Original Old Style, 2 point leaded)

FRENCH JAPAN PAPER

FOR

PUBLISHERS, PRINTERS ADVERTISERS

Carried in Stock by

NIPPON PAPER COMPANY

Importers of High-Grade Papers from

CHINA, JAPAN, FRANCE, ITALY

ENGLAND & GERMANY

Sole Distributors in the United States

CALDECOTT SQUARE, EAST

New York City

INTRODU

FRENCH Japan p
take the place of
Vellum where the co
hibitive, and is the o
senting the same app
working qualities as

It is used for phot
work where wet prin
a growing demand am
advertisers wishing h
moderate outlay.

The variety of sizes
for every form of ca
leaflet, and book pri
heavier weights may
calendars, etc. The
adapted for illustrati
well as commercial u
certificates, and even stationery.

The Nippon Paper Company is the sole importer and carries large quantities of all sizes, weights, and tints. Special requirements as to colour, size, finish, and weight may be imported to order.

NIPPON PAPER COMPANY

CRITICAL COMMENT

SOME of the best examples of the commercial use of fine typography in recent years have appeared in the samples issued by manufacturers of high-grade papers. Realizing that a beautiful setting is the most effective means of showing their product, these manufacturers have gone to the best printers and designers available, and have used their work with striking results.

Above is a typical sample folder, set in Original Old Style, with heading and initial in Scotch to give it accent. The Scotch face, being half way between the old style and the modern in its characteristics, may be appropriately used with Original Old Style for this purpose.

(6 Point Original Old Style, 2 point leaded)

The Third Sunday after the Epiphany

JANUARY TWENTY-THIRD

Morning Prayer and Ante-Communion

Prelude:—Meditation on Bach's 7th Prelude (*C minor*) Bordier
(For violin, harp and organ)

Processional, Hymn 66 (2nd tune)

Venite (Jones)

Te Deum Laudamus / **Jubilate Deo** — *in A* — E. W. Naylor

Hymn 327

Kyrie Eleison *in B flat* — Hyde

Hymn 335

Offertory Anthem:—Psalm 150—
"Hallelujah! O praise ye the

HALLELUJAH!
O praise ye the Lord,
Praise ye the Lord in the firmament o
Praise ye Him for His mighty acts.
Praise ye Him according to His majest
Praise ye Him with the sound of the tı
Praise ye Him with the psaltery and hı
Praise ye Him with the dance.
Praise Him with the organ and stringe
Praise ye Him upon the loud cymbals.
Praise ye Him upon the high-sounding
Let everything that hath breath praise
Hallelujah!

Recessional, Hymn 421

Postlude:—"L'Envoi"
(Arranged for violin, harp and organ)

SPECIFICATIONS

LEFT: 18 Point Tudor Black (hand); 10 Point Elzevir No. 3 small caps; 10 and 12 Point Caslon Text; 6, 8 and 10 Point Elzevir No. 3, with 18 Point Elzevir No. 3 Initial; Crosses, 12 Point Border No. 510; Rules, 2 Point Matrix Slide No. 404.

BELOW: 12 and 24 Point Elzevir No. 3 caps; 12 Point Matrix Slide No. 1481*a*; 2 Point Matrix Slide No. 403.

(8 Point Elzevir No. 3, 2 point leaded)

SERVICES

FOR THE CONSECRATION OF THE

REV'D HENRY HERBERT JENKS

BISHOP-ELECT OF HANKOW

AT EMMANUEL CHURCH, BOSTON

ON MONDAY, NOVEMBER

FOURTEEN

ANNO DOMINI

MDCCCCXXIII

CRITICAL COMMENT

OF these two specimens, the one above follows the traditional black-letter setting of the church programme, with horizontal rules and crosses in red. It is a representative specimen of this class of work such as is most generally used.

The one at the right has a modern, contemporary feeling, due to its being set entirely in roman. Note the fine, dignified effect of the Elzevir caps.

(10 Point Elzevir No. 3, 2 point leaded)

SPECIFICATIONS

TITLE PAGE: Franklin Old Style, 18 point caps, 14 point italic, 12 point caps and small caps; 2 point Matrix Slide No. 505 (Special), with 12 Point Caslon Border Nos. 1024, 1027 and 1028.

TABULAR PAGE: Franklin Old Style, 8 and 11 point caps, 6 and 8 point caps and lower case with 8 Point Modernized Franklin Old Style figures and 8 Point No. 1 Horizontal Stroke Fractions; Folio in 8 point old style figures. Table set with the Lino-tabler System and Cross-rule Broach.

(6 Point Franklin Old Style, 2 point leaded)

THE FLAT TURRET LATHE

THE FLAT TURRET LATHE MANUAL

TABLE OF SPEEDS FOR 3 x 36-INCH LATHES

Diagrams Showing Clutch Lever Positions (Speed of Driving Pulley 800 Revolutions per Minute)		284	180	118	88	55	36	32	20	13	Feet per Minute
Spindle Speeds—(Approximate Revolutions per Minute)											
Screw Thread Cutting			5/16	5/16, 1/2	7/16, 5/8	11/16, 15/16	1 1/16, 1 5/8	1 1/4, 1 13/16	1 15/16, 2 7/8	2 15/16, 4 3/8	10, 15
Turning Speeds for Carbon Steel		1/4, 5/16, 3/8, 7/16, 9/16, 5/8	7/16, 1/2, 9/16, 5/8, 3/4, 7/8, 1 1/16, 1 5/8	5/8, 13/16, 13/8, 1/4, 1 5/16, 1 7/16	7/8, 1 1/16, 1 5/8, 1 7/8, 2 1/16, 2 1/2, 3 1/16, 4 3/8	1 3/8, 1 7/8, 2 1/4, 2 7/16, 2 11/16, 3 1/8	2 1/4, 2 9/16, 3 1/16, 3 11/16, 4 1/4, 4 13/16	2 3/8, 3, 3 5/8, 4 3/16, 4 3/4, 5 3/8	3 13/16, 4 3/4, 5 3/4, 6 11/16, 7 5/8, 8 5/8	5 7/8, 7 3/8, 8 13/16, 10 5/16, 11 3/4, 13 1/4	20, 25, 30, 35, 40, 45
Turning Speeds for High Speed Steel		11/16, 13/16, 1, 1 1/16, 1 1/8, 1 11/16	1 1/16, 1 1/4, 1 11/16, 2 1/8, 2 11/16	5/8, 1 15/16, 2 5/8, 3 1/4, 4 1/16	2 3/16, 2 5/8, 3 1/2, 4 3/8, 5 1/16	3 1/4, 4 3/16, 5 9/16, 6 13/16, 8 11/16	5 5/16, 6 3/8, 8 1/4, 10 5/8, 13 1/4	6, 7 3/8, 9 1/16, 11 15/16, 14 15/16	9 9/16, 11 7/8, 15 1/4	14 11/16, 17 5/8	50, 60, 80, 100, 125
		Time Required to Travel One Inch									
Turning Feeds (For Gear Feed Machine)	Feeds per Inch										
	20	.07	.11	.17	.23	.36	.56	.63	1.0	1.5	
	30	.11	.17	.25	.34	.55	.83	.94	1.5	2.3	
	40	.14	.22	.34	.45	.73	1.1	1.2	2.0	2.3	
	50	.17	.27	.42	.52	.88	1.4	1.6	2.5	3.8	
	60	.21	.33	.51	.68	1.1	1.7	1.9	3.0	4.6	
	75	.26	.40	.63	.85	1.4	2.0	2.3	3.7	5.7	
	90	.31	.50	.76	1.0	1.6	2.5	2.8	4.5	6.9	
Drilling Feeds	100	.35	.56	.85	1.1	1.8	2.8	3.1	5.0	7.7	
	120	.42	.67	1.0	1.3	2.2	3.3	3.7	6.0	9.2	

utors

HINE CO.

IA

[*Courtesy of Jones & Lamson Machine Company*]

CRITICAL COMMENT

THE four pages shown here and opposite give a complete typographic dress for a 6 x 9 machine catalogue, worked out in the Franklin Old Style Series, with Caslon Decorative material and with Caslon No. 3 as a bold face. The tabular page (left) was set with the Lino-tabler System and Cross-rule Broach. The four pages have purposely been made as varied as possible and include almost every style of composition which would be encountered in a catalogue of this sort.

(6 Point Franklin Old Style, 2 point leaded)

EQUIPMENT FOR 2 x 24 LATHE

DETAILS OF OUTFIT OF TOOLS FOR BAR WORK UP TO 2¼-INCH BAR

The Machine—One 2¼ x 24-inch Flat Turret Lathe, cross-feed head, single drive, four tool holders, three stock supports, oil pump and piping, friction countershaft, cast-iron table for holding tools, etc., and suitable wrenches.

Parts for Handling the Bar of Stock—Automatic chuck and roller feed. Fifteen sets ½ inch to 2¼ inches in s

Turning Tools—Two (Model H) and one Mod able to sizes from 2¼ inc ting-off and forming tool one drill chuck.

Screw Thread Cutti with 15 sets of chasers for inches in diameter, inclus

All the above may be briefl with the automatic die outfit

DETAILS OF 2¼ x WITH CHUC UP TO 12

The Machine—One 2 cross-feed head, single dri friction countershaft, cast able wrenches.

Chucking Tools—Or clamp blocks. One 12-inch set 3-step jaws for inside a combination tool plates wi and when the plates begi inside and outside turnin type. Two square cutter b cutter. One extension dri taper shanks.

All the above may be briefly with chucking outfit (outfit C

For chuck work requiring added to chucking outfit. It for each pitch.

[*Courtesy of Jones & Lamson Machine Company*]

CRITICAL COMMENT

THE Franklin face has a practical, workmanlike quality which particularly adapts it to catalogue use. As a text letter it gives an evenly textured and very readable page. When accent is desired, it may be appropriately combined with Caslon No. 3, as in page above. Although a more delicate face, it resembles Caslon in its general characteristics and harmonizes with the Caslon Series of decoration. For lighter effects, the Louis XV decoration may be used.

(6 Point Franklin Old Style, 2 point leaded)

SPECIFICATIONS

DETAIL PAGE *(left)*: Franklin Old Style, 8 and 11 point caps; 10 point, 2 point leaded, with 10 Point Caslon No. 3 italic; 8 point, solid.

BODY PAGE *(below)*: Headband, Franklin Old Style, 18 point caps and italic, interspaced; Border, 12 Point Caslon Nos. 1024, 1027 and 1028, and Matrix Slides, 4 Point No. 505 and 2 Point No. 401; Body in 12 point, 2 point leaded; Folio in 8 point old style figures.

(6 Point Franklin Old Style, 2 point leaded)

DIRECTIONS *for Erecting*

SECTION ONE

BOLT the machine to the floor before putting on the belt. Do not adjust the position of the machine to the running of the belt. Set the machine true with the countershaft or main line by dropping down a plumb bob from each end of the shaft. Since plumb bobs are not in the kit of every machinist, an inch nut or any weight on the end of a string thrown over the shaft may be made to serve the same purpose.

The countershaft should line up perfectly with the shaft from which the power is received, and it should be perfectly level. It should be well oiled before starting and examined after it has run fifteen minutes to see if any of the bearings are warm.

After the machine has been set parallel with the counter, the lag screws should be put through the legs into the floor, but should not be screwed down until after the machine is leveled. As the bed rests on three points and is flexibly connected to one pair of legs, the leveling is not done in the usual way. When the level is placed across the V's of the lathe bed and is found to be a little high on one side, drive the wedges under the edge of the leg at head end. Do not try to change it by wedging up under the back leg, for it is not connected to the bed by the usual means, but only serves as a pivotal support. Wedging under this leg will only raise or lower this end of the machine.

SPECIFICATIONS

BELOW: *Benedictine Book, 12 point caps, 10 point italic, 12 point small caps; 6 Point Border No. 47 with 2 Point Matrix Slide No. 403.*

RIGHT: *Benedictine Book, 12 point caps; Body in 8 point, 6 point leaded; Border and Ornament as above.*

(6 Point Benedictine Book, 2 point leaded)

TO ORDER

Cantaloupe or honeydew melon 35 — Grapefruit 35

Little Neck clams 35 — Cherrystone clams 35

Caviar on toast 25

Cream of barley, Normande 30 — Cold tomato broth 25

Consomme chiffonade 30 — Cold chicken consomme 25

Fried filet of lemon sole, 85

Soft shell crabs saute meuniere 85

Broiled codfish with bacon, potatoes Delmonico 85

Broiled small steak, Perrin 1 25

Minced chicken and Virginia ham, Gourmet 90

Cold leg of mutton, celery salad 90

Bermuda potatoes 20

Artichoke 35 — New peas 40

Oyster Bay asparagus 40 — French peas 35

Potatoes saute 25

ttuce salad and sliced tomatoes 30

Blueberry tart 25

Cup surprise 25

French pastry 15

Stilton cheese and crackers 40

Demi tasse 10

Walker Gordon milk split 15

leavy cream, individual bottle 10

eak, Guinea Chicken, Chops, Eggs

DINNER

Tuesday, July 18th

CREAM OF BARLEY, NORMANDE
COLD CHICKEN CONSOMME

FILET OF HALIBUT, DIEPPOISE

CROQUETTE OF DUCKLING, BAYONNAISE

GRILLED SWEET POTATOES
PEAS WITH BUTTER

LETTUCE AND TOMATO SALAD

BOSTON CREAM PUFF
FRUIT ICE

DEMI TASSE

CRITICAL COMMENT

THE daily menu card of the sort used at clubs, etc., calls for a type treatment which can be consistently followed from day to day and which at the same time is flexible enough in arrangement to permit of the necessary daily changes in detail. The setting above serves both purposes, and, in addition, provides a style of unusual distinction.

(8 Point Benedictine Book, 2 point leaded)

A CATALOGUE
OF THE ENGRAVED PLATES
FOR
PICTURESQUE VIEWS
IN ENGLAND AND WALES
WITH
NOTES AND COMMENTARIES

COMPILED BY
ALGERNON STANHOPE

BOSTON
PRIVATELY PRINTED

SPECIFICATIONS

LEFT: *6, 8 and 10 Point Original Old Style caps, interspaced; 36 Point Caslon Border No. 1204.*
BELOW: *11 and 18 Point Caslon Old Face Border, 4 Point Matrix Slide No. 508, 18 Point Caslon Border Nos. 751L and R, and 752L and R; 4 Point Matrix Slide No. 1708.*

(6 Point Original Old Style, 2 point leaded)

STORES AND OFFICES
FOR RENT

Apply through your own broker or phone renting office on premises, Riverside 4089. Specimen floor plan will be sent on request.

The Stearns-Evans Building
469 Eighth Ave., Detroit

CRITICAL COMMENT

THE catalogue title page above is interesting as an instance of how effective display may be accomplished with faces no larger than 10 point. An extreme simplicity of means here achieves a most striking effect.

The folder page shows a harmonious combination of line illustration with Caslon type and border material.

(10 Point Original Old Style, 2 point leaded)

GUARANTEED FIRST MORTGAGES

Guaranteed First Mortgages and Guaranteed First Mortgage Certificates are especially suited to those who depend upon a regular and certain income and who cannot afford to be subjected to the fluctuations and uncertainties of Stocks and Bonds. The severe drops occurring every few years in the prices of railroad stocks, resulting in the aggregate to losses of thousands of millions of dollars, are well known to the investing pu
great shrinkages in the ma
grade railroad bonds. Th
induce investors to purch
that they will advance in
recent years a converse illu
vestors are more and mor
best way to preserve their
make sure of regular inte
purchase Guaranteed First

While the Guaranteed F
Certificates are particularly
are not experts in real estat
facilities for selecting mort
theless there are many inst
savings banks, insurance
and trustees, who are extre
on values and who may b
yet who, by preference, p
Mortgages. They realize t

[22]

CRITICAL COMMENT

THE text matter of these booklet pages called for a setting essentially conservative in character, very simply handled and depending for its effect primarily upon the type face used. Type and ornament are keyed to a single note, the rules and initial being run in a second color to harmonize.

Compare these pages with the Scotch booklet pages (page 216), observing the similarity of treatment and the entire difference of effect. It is the character of the type face in each case which determines the character of the booklet.

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

SET in Benedictine Book; Body in 12 point, 2 point leaded, with 36 Point Initial; Heading in 14 point caps, interspaced; Running Head in 12 point small caps, interspaced; 2 Point Matrix Slide No. 404; Headband, 24 Point Adam Border Nos. 853 and 855, with Matrix Slides, 5 Point No. 510 and 2 Point No. 404.

(8 Point Benedictine Book, 2 point leaded)

INTRODUCTORY

THIS booklet is addressed to the careful investor who wants to be sure that his principal is safe; who desires a good return, but recognizes that, in the long run, better results are obtained from an investment which keeps the principal intact and yields a reasonable income than from speculation in fluctuating securities.

Guaranteed First Mortgages and Certificates offer no opportunity for speculation because they do not fluctuate in principal value. They appeal strongly to the professional or business man who wants to be free from anxiety about his investments; to the person, not in active business, who lives on the income from investments and cannot afford to lose; to the trustee, who must not lose; and even to the speculator, who takes chances, but who wants a part of his resources, an anchor to windward as it were, invested where it cannot be lost. They are a form of guaranteed security, much longer established in Europe than here, no holder of which throughout many generations has ever sustained a loss. There are many investments which hold out the promise of a

[3]

THE 38 ALEXANDER STANDARD CHASSIS

SPECIFICATIONS

Bore and Stroke	4″ x 5″	Extreme Length	17′2″, top lowered
Actual Horse Power	63	Extreme Width	70″
Wheel Base	140″	Fuel Capacity	28 gallons
Tread	56″	Oil Capacity	6 quarts
Tire Sizes 36″x5″ front; 37″x5″ rear		Water Capacity	9 gallons

Chassis Frame	Pressed chrome nickel steel, heat treated, 6″ drop
Motor	Alexander six cylinder. Bronze base. Enclosed valves
Carbureter	Alexander improved automatic type. Highly economical
Fuel System	Pressure feed. Tank at rear with quantity gauge
Ignition System	High tension, dual system. High tension magneto
Storage Battery	6 volt, 120 ampere-hour storage battery
Motor Lubrication	Low pressure circulation, self-contained system with gear pump
Chassis Lubrication	Grease cups or housings at all points of friction
Cooling System	Honeycomb radiator. Bronze centrifugal pump, gear driven
Clutch	Multiple dry disc
Transmission	Four speeds and reverse. Selective type. Manganese bronze case
Propeller Shaft	Heavy, chrome nickel steel. Universal joints, each one encased
Front Axle	Alexander, "I" beam section forging, heat treated
Rear Axle	Alexander full floating type. Spiral bevel driving gears
Springs	Finest steel, heat treated. Front, semi-elliptic; rear, 1″ elliptic
Spring Sizes	Front, 38″ x 2″; rear, 50″ x 3″
Wheels	Artillery type, and of finest second growth hickory stock
Tires	Quick detachable, demountable. Tire carrier rear
Fenders	Alexander, one-piece pressed steel
Brakes	Foot, external contracting; hand, internal expansion Four brake shoes in all; location, rear wheels. Separate drum
Steering	Left drive, center contr
Electric Starting	Alexander special. "T
Electric Lighting	Alexander special. Sep

SPECIFICATIONS

TYPE: 10 Point Benedictine Book, 6 point leaded, with Running Head in 10 point caps, interspaced; Heading, 18 Point Benedictine Book caps, interspaced.

DECORATION: 18 Point Benedictine Border Nos. 719, 719¼, 719½ and 720; 6 Point Nos. 157 and 157¼; 5 Point Matrix Slide No. 510 and 2 Point No. 403; Dash, Matrix Slide Dash No. 910.

CRITICAL COMMENT

THIS specifications page, taken from an automobile catalogue, shows an open and readable presentation of detail in which any item may be found with a minimum of effort. It should be compared with the similar treatment in Bodoni on page 234.

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

TYPE: 14, 18 and 24 Point Benedictine, the body matter 4 point leaded. The Initial is "built up" from 10 Point Matrix Slide No. 1654 and 12 Point Matrix Slide No. 1482*a*, with 30 Point Benedictine T.

(8 Point Benedictine, 2 point leaded)

AN

ANNOUNCEMENT

BY THE

Announcement

THE TIOGA ENGINEERING CORPORATION has been organized to design and install special systems for moistening, heating, cooling, ventilating, and drying, etc. It will continue the engineering business formerly conducted under the name of the Tioga Air Conditioning Company of America, Inc. The change is in name only; the policy, personnel and address remain the same. The world success of the Tioga System has placed it in the front rank for industrial and other buildings where atmospheric control is either necessary or desirable. A Tioga engineer is always ready to consider your particular problem and suggest the solution without any obligation on your part.

CRITICAL COMMENT

THE type dress of the formal business announcement will vary with the nature of the firm it represents. Here a light-faced, "dainty" effect would obviously be out of keeping. The Benedictine is consistent and appropriate.

(8 Point Benedictine, 2 point leaded)

The Cheltenham Company Announces

WESTERN SKIES

Henry Loring Hooper

A story of present-day America so fine, so sincere, so compelling that every reader must fall beneath its spell as it marches to its magnificent climax. "A story with a remarkable crescendo of interest. The heroine is unlike any other girl I know of in fiction."—*William S. Edwards.* $2.00

GARDEN TIME

Theodore North

An amusing story, containing much valuable incidental information, of a commuter's springtime struggles with his garden plot. $1.50

SANDS OF TIME

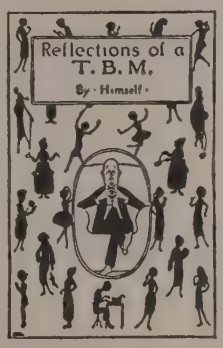
John Marquard

A new volume of collected poems by the author of "St. Anthony's Fire," "The Primeval Fount," etc.
Woodcut frontispiece $1.25

LEAVES FROM AN ARTIST'S SKETCH-BOOK

A. E. Fortescue

Original sketches of scenes and incidents in the second withdrawal from the Marne, made under fire.
In photogravure $5.00



Here is a book of genuine enjoyment in which the Tired Business Man discourses freely and fully on the women he has met. $1.50

THE ROMANCE OF KENDALL'S GREEN

Louise Endicott

A picturesque and appealing depiction of a quaint episode of New England life, by the author of "Monadnock."
Illustrated $1.75

PORTRAITS: NEW SERIES

James M. Fox

Illuminating sketches of Sidney Lanier, Mark Twain, Cleveland, Blaine, Whistler, Henry Adams, Henry James, and Joseph Jefferson.
Illustrated $3.50

OUT OF NEW BEDFORD

John R. Slocum

This story of experiences on a whaler out of New Bedford in the seventies gives a picture of old-time whaling that will become a classic.
Illustrated $2.50

WAR'S AFTERMATH

Sir Vincent Ellersby

"An inventory and appraisal of present day conditions the world over such as no other book of the year affords. American readers will find special interest in the chapters written in this country."—*Times-Union.*

"His records shed illumination on current history. They furnish data of the highest usefulness to those whose duty it is to attempt to restore the balance of a disordered civilization."—*New York Gazette.* $5.00

[*Courtesy of Houghton Mifflin Company*]

THE combination of Cheltenham Bold, Cheltenham, and Antique No. 1 in this magazine advertisement makes it possible to give due accent to the titles and authors' names and at the same time preserve good "color" in the body matter. The setting is purposely made heavy to print on magazine stock.

SPECIFICATIONS: Cheltenham Bold, 18 point italic, 12, 14, 18 and 24 point caps; Cheltenham, 10, 11, 12 and 14 point, with 8 and 10 point italic; Antique No. 1, 8 and 10 point; 12 Point Matrix Slide No. 1482a with 2 Point Matrix Slide No. 404; Running Head and Folio, 10 Point Caslon Old Face.

(6 Point Antique No. 1, 1 point leaded)

Locking System A LOCK on the dash board operated by a Yale key is an exclusive feature. When the key is turned to "off" position, the motor cannot be started, the lights switched on, nor the electric signal horn be sounded. Another twist of the key and everything is released for operation. Still another twist and the signal lights at front and rear are turned on and locked on, everything else is inert. The same key locks the tires, bonnet, and tool compartments.

Lighting System THE Generator is the Gage-Fitzmorris type, a four-brush inherently regulated machine, compound wound, with a very high normal capacity. Single wire system is employed. Many exclusive features.

Motor SIX Cylinder Fitzmorris "T" head type, bore 4¼ inches, stroke 5 inches. Enclosed valves. High tension dual ignition. Low pressure oiling system of the self-contained type, with gear pump. Oil capacity, 6¼ quarts.

Springs THE Springs are specially proportioned to produce the maximum of easy riding. They are of the finest chrome-nickel-Tungsten steel.

Steering LEFT Drive and Center Control. The steering wheel is located at the left of the car so that the owner can enter the front seat without having to walk around the front of the car in the mud. The gear shifting lever is located at the operator's right hand, the safe and natural position.

Tires THE quick detachable, demountable type, 35 x 5 on all four wheels.

Top THIS is of the Slat-Iron type, very light, and attractive in appearance. The metal parts are all machined and nickel plated, and the bows are finished in mahogany. The top is covered with imported English Burbank of a delicate gray shade. The top design permits of easy entrance into the body when the top is raised. The top folds into small compass and is provided with a slip-case.

Transmission BRONZE Transmission Case bolted to the chassis frame and providing four speeds and reverse. Dry disc clutch. Propeller shaft drive with two universal joints. Torsion rod, spring supported at front end. Fitzmorris special forged steel distance rods remove from rear axle all torsional stress. Rear springs shackled at both ends for easy riding.

Upholstering THIS model is upholstered in the best quality of hand-buffed leather, specially selected. It is very soft and flexible, is luxuriously padded with best curled white hair, and the upholstering is arranged in long parallel tufting. The top line of the body is finished with a metal moulding strip.

SPECIFICATIONS

Set in Bodoni Book as follows:
Side Heads: *12 point caps and small caps.*
Body: *10 point, 2 point leaded, with 18 point initials.*
Border: *8 Point Matrix Slide No. 1371.*
Folio: *12 Point Bodoni Book with 12 Point Bodoni Brackets Nos. 1065L and R.*

(6 Point Bodoni Book Italic, 1 point leaded)

THESE two facing pages show an automobile catalogue set in Bodoni Book in the style that has been so successfully employed by Mr. T. M. Cleland. Note the side heads and "high" initials in the page above. Compare this treatment with the one in Benedictine Book on page 231.

(8 Point Bodoni Book, 1 point leaded)

FITZMORRIS

SPECIAL FOUR-PASSENGER CAR

Type Sportif

THIS new model has been designed for the fine car user who will be interested in the foreign type, intermediate in character between the Roadster and the Seven-Passenger Touring Car.

In France, and abroad generally, the low built *type sportif*, carrying four passengers, has been popular for years. It has the speed and smart lines of a fast runabout, as well as the comfortable coach work and easy riding qualities of the more conventional open touring vehicle.

Cognizant of a growing appreciation of this attractive foreign style, the Custom Body Department, out of a full knowledge and experience in continental built-to-order bodies, has designed the Fitzmorris Four-Passenger Model, introducing into this country the first real example of the *type sportif*.

The production of cars of this model for this year will be limited to forty vehicles. Detailed information of interest will be found in the following pages. The price is $4750.

THE FITZMORRIS AUTOMOBILE COMPANY

Makers of Fine Motor Cars

SPECIFICATIONS

HEADBAND: *12 Point Border No. 540, with 4 Point Matrix Slide No. 508.*
BODY: *12 Point Bodoni Book, 6 point leaded, with 36 Point Bodoni Initial, engraved by hand.*
HEADING: *18 Point Bodoni caps, 10 Point Bodoni Book caps, 10 Point Bodoni italic, all interspaced.*
SIGNATURE: *12 Point Bodoni Book small caps, interspaced; 10 Point Bodoni Book italic.*

(6 Point Bodoni Book Italic, 1 point leaded)

BODONI, with its straight serifs and lean, square body, is the most "modern" of all type faces, and, more than any other, demands openness of setting. It *must* be leaded if it is to attain its full degree of legibility. These two catalogue pages show a characterisic commercial use.

(8 Point Bodoni Book, 1 point leaded)

COMPLIMENTARY

DINNER

TENDERED

by the

HENDERSON
MANUFACTURING
COMPANY

to the

DEPARTMENT HEADS

of the

BROOKLYN
WORKS

ENGINEERS' CLU

JUNE TENTH

SPECIFICATIONS

LEFT: 30 Point Bodoni caps, interspaced; 8 and 12 Point Bodoni Book caps, interspaced; 10 Point Bodoni Book caps and italic; 24 Point Adam Border No. 852; Outer Rule, 8 Point Matrix Slide No. 735; Inner Rule, 4 Point Matrix Slide No. 505.

BELOW: Bodoni Book, 18 point caps; 10 point; 6 point italic; 8 Point Bodoni Dash No. 991; 4 Point Matrix Slide Brace No. 1109; Rules as above.

(8 Point Bodoni Book, 2 point leaded)

MENU

Cherry-stone Clams

Celery Olives Radishes

Filet of Sole Sauté Meunière

Grilled Breast of Guinea Hen

Potato Croquettes

New Peas in Croustade

Fancy Ice Cream in Cases

Demi Tasse

Cigars
Cigarettes

CRITICAL COMMENT

THE use of thick and thin rules with the Bodoni face dates back to the specimen sheets of Bodoni himself, and, in fact, to the origin of the modern letter. Its appropriateness is obvious, the thick and thin parts of the rules balancing the stems and hair lines of the type. The same correspondence in weight should be observed in selecting other ornament to go with Bodoni, due allowance being made where the ornament is to print in a second color.

(8 Point Bodoni Book, 2 point leaded)

CALUMETTE PLAYS

[CONTAINING THREE ONE-ACT DRAMAS]

The Perkinses
By Elsa Hall

In the Next Room
By Norbert Tomlinson

The Coming of the Dawn
By Stephen Hayward

¶ The themes and treatment vary widely and each play is characteristic of its author. Miss Hall is represented by her well-known rural types in a simple, moving—yet humorous—episode. Mr. Tomlinson builds an effective drama around the tense moment during which a husband awaits the results of the operation that is being performed on his wife in the next room. The contribution of Mr. Hayward, in musical prose, dealing with the tragic conclusion of a marriage between an Indian and a Frenchman of high birth, bears out his reputation as a great poet.

¶ The unity of the volume lies in the fact that the plays belong to the original repertory of the Calumette Dramatic Society, by which they have been performed in different places in the Middle West.

Price $1.25 net; weight about 16 oz.

Martin Vincent, Printer, Publisher, Indianapolis

THE "thick and thin" feeling of Bodoni has here been carried out even to the paragraph marks. Note again the leaded setting. The page is designed to be used as either a circular or a magazine advertisement.

SPECIFICATIONS: Bodoni Bold, 30 point caps, 10 and 14 point; Body in 14 Point Bodoni, 4 point leaded, 8 and 14 Point Bodoni italic, and 8 point small caps, interspaced; Ornament, 6 Point Matrix Slide No. 516*a*, with 12 Point Border No. 504; Rules, Matrix Slides 4 Point No. 407, 8 Point No. 543; Paragraph Marks, 14 Point No. 323*a*.

(8 and 6 Point Bodoni, solid)

ELECTRICAL AND MECHANICAL ENGINEERING AND CONTRACTING

EDWARD B. STRONG & COMPANY

INCORPORATED

TWENTIETH AVENUE, THIRTY-THIRD AND THIRTY-FOURTH STREETS

TACOMA, WASHINGTON

CRITICAL COMMENT

By a judicious use of rules this letterhead is made to accommodate an unusually large amount of copy while avoiding entirely the cluttered effect which so often results in such cases. The setting is essentially workmanlike and readable. Note the interspaced caps.

SPECIFICATIONS

SET in Bodoni Book, 8 point caps (interspaced), 14 point caps, 6 point small caps, 8 point caps, 12 point caps and small caps, 6 point; Ornament, 12 Point Border No. 559; Rules, 4 Point Matrix Slide No. 303 and 2 Point Matrix Slide No. 401.

(6 Point Bodoni Book, 2 point leaded)

EDWARD B. STRONG, *President* TELEPHONE, 3715 MAIN RICHARD J. HARTE, *Treasurer*

MEMBER NATIONAL ELECTRICAL CONTRACTORS ASSOCIATION

CABLE ADDRESS "EVELL ERIE"

CODE WESTERN UNION

THE EVANS-ELLIOTT TUBE CO.

Manufacturers of

SEAMLESS BRASS AND COPPER TUBES

Main Office and Works

ERIE, PA.

MONTHLY STATEMENT

ERIE, PA.

THE EVANS-ELLIOTT TUBE CO.

P. O. Box 108 ERIE, PA.

IN ACCOUNT WITH

THE EVANS-ELLIOTT TUBE CO.

Manufacturers of

SEAMLESS BRASS AND COPPER TUBES

THE EVANS-ELLIOTT TUBE CO.

Manufacturers of

SEAMLESS BRASS AND COPPER TUBES

Main Office and Works

ERIE, PA.

ORDER NO.

DATE OF ORDER

SOLD TO

SHIPPED TO

BY

TERMS:

One per cent cash discount 10 days from date of Invoice. 30 days net

Number Pieces	0 D	1 D	Gauge	Length	Lbs.	Price	Amount	Total

IN THE page above the Bodoni Book face has been used in combination with a monogram to give a consistent and individual type dress to a complete series of business stationery. The setting is dignified, readable and business-like, the lines of large caps giving it the strength appropriate to a firm of this character. To concerns using stationery in large quantities, this idea of a unified series, consistently carried out, is to be particularly recommended.

SPECIFICATIONS: Set in the Bodoni Book Series, as follows:

LETTERHEAD: 6, 14 and 24 point; 8 point italic; 4 Point Matrix Slide No. 304.

MONTHLY STATEMENT: 7, 8, 10 and 18 point; 8 point italic; Matrix Slides, 2 Point Nos. 401 and 402, and 3 Point No. 303.

ENVELOPE: 6 and 8 point.

BILLHEAD: 6, 7, 10, 14 and 24 point; 7 and 8 point italic; 4 Point Matrix Slide No. 304.

(8 Point Bodoni Book, 2 point leaded)

CHARLES F. HODGES

DANIEL NORCROSS

HODGES & NORCROSS
Interior Decorators
639 WATER STREET

New York,

HODGES & NORCROSS
Interior Decorators
639 WATER STREET
NEW YORK

LETTERHEAD: *Old Style No. 1, 6, 8 and 10 point caps, 10 point italic, and 12 point; 24 Point Adam Border No. 858.*

HODGES & NORCROSS
Interior Decorators
639 WATER STREET
NEW YORK

NOTEHEAD: *Old Style No. 1, 6 and 8 point caps and 6 point italic; 24 Point Adam Border No. 858.*

for

HODGES & NORCROSS
Interior Decorators
639 WATER ST. NEW YORK

ENVELOPE: *Old Style No. 1, 6 point caps and italic; 24 Point Adam Border No. 858.*

LABEL: *Old Style No. 1, 8 and 12 point caps, 10 and 14 point italic; 24 Point Adam Border No. 858; 12 Point Matrix Slide No. 1482a, with 4 Point No. 505 and 2 Point No. 403.*

CRITICAL COMMENT

THE idea of a consistent series of stationery, as shown on the preceding page, is here carried out in an old style face, with the Adam Border piece taking the place of a monogram or trademark. The choice of old style or modern face is entirely a matter of appropriateness.

(8 Point Old Style No. 1, 2 point leaded)

HILARY P. THORNTON

INCORPORATED

Bridge Street and Lexington Avenue

NEW HAVEN, CONN.

..... 19.....

SHIPPED TO

Your Order No. Date of Order Shipped Via

OFFICE MEMORANDUM

Date.....

To Mr......

From Mr......

Subject:

SPECIFICATIONS

SHIPPING BLANK: *Caslon Old Face, 8 and 12 point with italic and small caps, 21 point; Ornament, 18 Point Caslon Border Nos. 751L and 751R; Rules, Matrix Slides, 4 Point No. 304 and 2 Point No. 403.*

OFFICE MEMORANDUM: *Caslon No. 3, 12 point caps; also Caslon Old Face, 12 and 18 point italic and 18 point roman; Rules, Matrix Slides, 4 Point No. 304 and 2 Point No. 201.*

CASHIER'S SLIP: *Caslon Old Face, 11, 14 and 18 point italic with swash caps; 18 point roman; Ornament as above; Rules, 2 Point Matrix Slide No. 404.*

TELEPHONE SLIP: *Cheltenham, 12 and 20 point, 10 point italic; Rule, 3 Point Matrix Slide No. 304.*

(6 Point Caslon Old Face, 1 point leaded)

No......

.....*19*.....

HILARY P. THORNTON, Inc.

Cashier:

Please pay to bearer on presentation $.....

.....*Dollars*

for.....

Charge to..... *Rec'd by*.....

Telephone Message

Rec'd..... *Time*.....

For Mr. .....

.....

.....

.....

CRITICAL COMMENT

THE four specimens on this page are typical office forms, set in appropriate faces and designed with an eye solely to legibility. Small forms of this sort should, above all else, be *easy to read.* They are good typographically only insofar as they fulfill this purpose.

(8 Point Caslon Old Face, 2 point leaded)

SPRAGUE–LATHAM CONTRACTING COMPANY

TACOMA, WASHINGTON

SOLD TO.....

.....

TERMS CASH ON PRESENTATION OF BILL **NO DISCOUNTS**

SPECIFICATIONS

TOP: *Century Bold, 6, 9, 10 and 14 point caps; Rules, Matrix Slides, 2 Point Nos. 403 and 405: 4 Point No. 351.*

MIDDLE: *Elzevir No. 3, 6 and 10 point italic, 6 and 12 point caps, interspaced; 36 Point Bodoni Border No. 1216; Rules, Matrix Slides, 3 Point No. 303, 2 Point No. 402.*

BOTTOM: *10 and 12 Point Scotch caps, interspaced; 8 and 11 Point Scotch; Rules, Matrix Slides, 4 Point No. 508, 2 Point Nos. 401 and 404½.*

(6 Point Original Old Style, 1 point leaded)

Telephone Mott 333 *88 West Milk Street*

CUT FLOWERS OF ALL DESCRIPTIONS

THE FLORIST SHOP

ALL YOUR ORDERS ARE CAREFULLY DELIVERED

Mr.....

Boston,.....*19*.....

JOSEPH H NYE

RARE AND OLD BOOKS
VALUABLE PRINTS

Telephone Spring 2660

Sold to.....

206 Jones Street, New York,.....19.....

CRITICAL COMMENT

THESE three billheads show three different treatments of type and rules, each appropriate to the firm for which it is designed. All are representative specimens of this class of work, such as come to every job printer. Note, in the bottom specimen, the use of thick and thin upright rules to match the lines of the Oxford rule in weight.

(8 Point Original Old Style, 2 point leaded)

THE FEDERAL EQUIPMENT COMPANY, INC.
announces the removal of its offices from 98 Chance Street
to the new Cosmopolitan Building, 45 Waverly Avenue,
Baltimore—10th to 11th Streets, opposite Hotel Berkeley,
one block from Union Central Terminal
Telephone, Marmaduke 7136

Set in 14 Point Benedictine Book with italic, 8 point leaded; 18 Point Benedictine Border Nos. 719 and 720, with 5 Point Matrix Slide No. 510.

HARLEY & GOULD
ARCHITECTS
New York City

Mr. Edgar Harley

Set in Caslon Old Face, 12 and 18 point caps, 12 point small caps, 14 point italic with swash caps (all interspaced), 12 point roman.

From SHEPLEY & NORTON
808 HUNT BUILDING, GRANT STREET, OMAHA

Set in 14 and 18 Point Bodoni; 12 Point Modern Border, Nos. 1060j, 1060d, 1060f, 1060h and 1060i.

Annual Meeting and Dinner
of the
United Manufacturers' Association
Hotel Darlington
Monday Evening, June Sixth
at Seven o'Clock

Set in 18, 21 and 24 Point Caslon Old Face Italic, with swash caps; 24 Point Adam Border No. 856.

CRITICAL COMMENT

HERE again the specimens shown illustrate the wide typographic range of the Linotype. For all this class of job work, which must be set economically and at the same time set well, the possibilities of the machine are limited only by the ingenuity of the printer.

(8 Point Caslon Old Face, 2 point leaded)

ADVERTISING ECONOMY can be effected with French hand-made papers. Beauty and dignity added to your message will make a lesser quantity of printed pieces produce the same or better results. In the end your advertising will have cost less than if you had used ordinary paper and yet your customers will be better convinced that your message is one that should receive more than
This folder is a
can be done in a
It was set most
Linotype machin
French hand-mad
themselves to fine
New York sellin

Manufacture Royale, established in the Sixteenth Century, may be had beautiful papers in great variety. A card will bring many samples.

LAVOISIER & BIROTTEAU

GRAPHIC ARTS BUILDING

NEW YORK

2

)YEN AGE

Laid

Bulk 3 inches to Ream
Four Deckle edges

THE MONTH OF AUGUST

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

On the Economy of French Hand-made Papers

SPECIFICATIONS

CALENDAR PAGE—12 Point Benedictine Book caps, small caps, figures and italic, with 18 Point Benedictine Border Nos. 719 and 720, and Matrix Slides 2 Point No. 403 and 4 Point No. 505. The cross-rule work set by the Lino-tabler System.

BODY PAGES in 8, 10 and 12 Point Benedictine Book, 2 point leaded; Initial, 48 Point Benedictine, X-1356, and 2 Point Matrix Slide No. 403.

(8 Point Benedictine Book, 2 point leaded)

CRITICAL COMMENT

THIS folder, designed as one of a series of envelope enclosures to be sent out monthly, is an excellent example of what can be accomplished for advertisers with the facilities afforded by Linotype Typography and its system of related decorative material. Both text and decoration are of the Benedictine Series, and except the initial were simply and inexpensively composed on the machine.

(8 Point Benedictine Book, 2 point leaded)

trained people from its staff to serve, wait on table and perform other duties that go so far to make such affairs successful. The hotel kitchens may be drawn on at any time for the entire dinner or for any part of it, and for special dishes, desserts, ices, pastries and other delicacies and accessories. In the same way many of the smaller social matters are made easy. The hotel has a daintily appointed tea room; there is a breakfast room where the popular form known as "club breakfast" is served; dinners will be served either in the hotel rooms or in apartments; any emergency or sudden desire can be met.

The designer's leading thought—that of eliminating all disturbance of privacy—has been applied, among other things, to the matter of delivering goods and supplies. Each apartment has a modern service-installation, where all deliveries are unobtrusively deposited under

Corner of Dining Room

THIS page, taken from a descriptive booklet issued by a large New York apartment house, is interesting for its dignified and harmonious combination of text matter and illustration. The body is in 18 Point Caslon Old Face; caption in 12 Point Caslon Old Face Italic.

(10 Point Caslon Old Face, 2 point leaded)

PIANO RECITAL

BY

MME. JEANNE CRAPAUD

At the Home of

MR. AND MRS. HUGH WILLIAMS

FRIDAY EVENING
JUNE TWENTY-SEVEN
EIGHT O'CLOCK

SPECIFICATIONS

LEFT: *Set in Benedictine, 8, 9, 12 and 14 point, the caps interspaced; 24 Point Adam Border Nos. 862, 856, 856a, 859, 860 and 857 in combination, with 4 Point Matrix Slide No. 508; 66 Point Adam Ornament, X-1459.*

BELOW: *Set in Benedictine, 8 point italic, 10 point with italic and small caps, 12 point caps; 3 Point Matrix Slide Braces Nos. 1103 and 1107; 10 point small cap numerals; Border as above.*

(8 Point Benedictine Book, 2 point leaded)

PROGRAMME

I

NOVELETTE, No. 2, D Major } SCHUMANN
FINALE, *Fantasie*, op. 17 . . }

II

PRELUDE, F Major . . . }
POLONAISE, A Major . . . } CHOPIN
MAZURKA, A Minor . . . }
SCHERZO, C Sharp Minor . }

III

LA CARILLON DE CYTHERE . . COUPERIN
LA CATHEDRALE ENGLOUTIE . DEBUSSY

IV

TOCCATA, G Major . . . . BACH
SONATA, No. XIII . . . . SCARLATTI
UNDINE . . . . . RAVEL
EL ALBAICIN . . . . . ALBENIZ

V

MAGIC FIRE, *Die Walküre* . } WAGNER
FINALE, *Tristan und Isolde* . }

The piano is an Albrecht

CRITICAL COMMENT

THIS programme should be compared with the one in Elzevir on page 221. It is designed for a private as distinguished from a public recital, and is therefore more intimate in feeling and more sophisticated in treatment. Note the contrasting use of small caps, lower case and italic in the page at the right.

(8 Point Benedictine Book, 2 point leaded)

CARLTON MILES

14 WEST 10TH STREET

NEW YORK

Carlon Old Face, 18 point caps, 11 point small caps and figures, interspaced; 6 Point Matrix Slide No. 354.

From

THE LARRABEE FLOWER SHOP

Anniston Alabama

FOR

THE CUSHMAN-BARNEGAT PRESS

97 NORTH ARLINGTON STREET, LOS ANGELES

ABOVE: *Elzevir No. 3, 12 and 18 point, 12 point italic; 36 Point Bodoni Border No. 1216; 12 Point Matrix Slide No. 1678.*

BELOW: *Benedictine, 10 and 18 point caps, 10 point italic; 24 Point Benedictine Border Nos. 827, 828 and 828d, with Matrix Slides, 10 Point No. 1654 and 4 Point No. 508; 6 Point Matrix Slide Dash No. 913.*

Set in 12 Point Gothic No. 33 and 12 Point Gothic No. 33b; Matrix Slides, 12 Point No. 1585, 6 Point No. 426, 4 Point No. 407 and 2 Point No. 404.

Return in 5 days to

THORPE, RANDALL & DAVIES

1418 CLARKE STREET, MINNEAPOLIS

CRITICAL COMMENT

THE creation of effective decorative labels is, for the Linotype-equipped printer, a problem chiefly of selection, for the possible combinations of faces and decoration at his disposal are almost unlimited. The specimens above are intended as suggestions from which he can work out his own designs. They show four different faces and styles of treatment.

(8 Point Carlon Old Face, 2 point leaded)

SPECIFICATIONS

COVER PAGE *(right): Set in Scotch, 12 point caps, small caps, italic caps, interspaced; 14 point, 18 point italic and 30 point; 12 Point Bodoni Border Nos. 1063 and 1063¼ with 8 Point Matrix Slide No. 735; 5 Point Matrix Slide Dash No. 941.*

EDITORIAL PAGE *(below): Set in Scotch, the body in 12 point, 4 point leaded, with 14 point Heading and 72 Point Initial X-1388 (second color, X-1390). In box, 10 and 12 point italic, 12 and 30 point; Rule, 6 Point Matrix Slide No. 516.*

(6 Point Scotch, 1 point leaded)

MANUFACTURING

A JOURNAL OF FACTORY MANAGEMENT

VOLUME IX FEBRUARY NUMBER 3

Contents

The Genoa Conference

January Production Shows Increase

The Need For Knowing Costs

The Small Town Factory

Reducing the Personnel Turn-Over

Federal Trade Commission Hearings

The Public Vocational Schools of the Printing Industry

Is Industry Over-Departmentalized

News and Notes

Regular Departments

MANUF

A JOURNAL OF

Publis

MANUFACTURE

784 Ratl

Subscrip

VOLUME IX FE

THE GEN

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conference
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the same assurance of this t
for the purpose of dealing
lems which confront Europ
the start, and political diff
attention. The conference
picturesque, and undoubte
national relationships; but
and exchange, it still rema
gone to the heart of those problems, or defined concrete solutions.

The obviously fair thing with respect to Genoa is to withhold final judgment until it is seen what reconstruction plans come out of the conference, and further, what machinery is set to work to restore international prosperity. Because the disorganization of Europe is

CRITICAL COMMENT

THESE two facing pages show a complete type dress for a 6 x 9 house organ, including cover design, editorial page, specimen body page, and back cover display advertisement—all set entirely on the Linotype in the Scotch face, with related decorative material. Publications of this class are in wide use today, by individual firms as well as by organizations, and the fact that they can be produced entirely on the machine—decoration included—will be of interest to printers and advertising men generally.

(6 Point Scotch, 1 point leaded)

THE NEED FOR KNOWING COSTS

From an Address Delivered Before the Marketing Forum of New York

By George J. Hurst

LORD BEACONSFIELD once said that, powerful as were the traditions and valuable the political continuity of the State, we must live in the present and prepare for the future.

At present we know that prices are out of line; that the world's gold production is away below demand; that the world's productive power is disorganized, because of the enormous losses of lives and property during the war; and that the stronger nations will make every effort to stabilize their depreciated currencies. We are the only country with an overabundance of gold to which the world can turn for relief. It will try to secure gold from us by the exchange of commodities. Every time this happens on any large scale our own prices will go down. As practically every old-world country is overwhelmed with the debt, the working out of this problem of stabilization must take years in its accomplishment. For these reasons it seems probable that we are entering a long period of falling prices, and we certainly should consider every method that will enable us to meet these conditions.

Sixty-five per cent of the business failures in this country are caused by ignorance. Either ignorance of business methods or of capital functions.

When the 1892 census was taken, there were 1,172,705 business concerns in the United States. In 1920 there were 1,821,409, or 648,704 more than in 1892. Also in the same length of years 377,010 concerns failed with liabilities amounting to $53,493,000,000. It is a startling arraignment of the much-flaunted Yankee ingenuity. Yet only by such exhibitions can we learn to remove the mote from our business eye.

The trend of wages over a long period of years, unlike prices, shows a steady advance. As mechanical processes have enabled us to turn out a growing volume of products, the man power necessary for each unit of production has lessened. The theory that the machine is the whole thing is a fallacy. It has been demonstrated that no matter how perfect the machine may be it is more effective when its attendant is its master than when he is but a human adjunct. This advance in production enabled each worker to produce more each day, and since his production was greater his wages increased and his desire to maintain a better standard of living was satisfied.

Standard Depends on Output

In considering the future wage levels, production must be the governing factor. If improvements in methods and the elimination of waste increase the output per worker, then wages will not have to decline horizontally with prices. If, however, output does not come up, then neither can wages permanently maintain the advance they have made. Consider present-day standards of living when trying to contrast wage scales with those of former years. By comparison the two are illuminating. How many of us would care to go back to the old discomforts of a generation ago even at the old costs?

SPECIFICATIONS

BODY PAGE *(left): Set in Scotch, the body in 10 point, 2 point leaded, with 24 Point Initial; Heading in 12 point caps and 10 point italic; Running Head, 10 point caps, interspaced, with 4 Point Matrix Slide No. 508.*

BACK COVER ADVERTISEMENT *(below): Set in Scotch, 14 point, 4 point leaded, 14 point italic, 24 point; 12 Point Bodoni Border No. 1063¼ (corner pieces) with 8 Point Matrix Slide No. 736.*

(6 Point Scotch, 1 point leaded)

; Full Use
ciation?

...

are not familiar
derful scope of
ork. There are
is, the solution of
our Association
and experienced

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d knowledge.
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ting, and typifies
h every question
; is investigated.
plant operation,
d on special sub-
r the asking.

Address the Secretary
Manufacturers' Association of America
784 Rathbone Avenue, Chicago

CRITICAL COMMENT

THE Scotch face is second only to Caslon in the variety of purposes for which it can be used, and it is particularly suited to house organ and publication work, where a wide range of both text and display is involved. Note the strength of the large caps (opposite) and the legibility of the smaller sizes. Simple treatments have been employed in all four of these pages. For more elaborate effects, the Bodoni and Modern series of decoration may be drawn upon.

(6 Point Scotch, 1 point leaded)

SPECIFICATIONS

RIGHT: *6 and 8 Point Old Style No. 7, with 8 point italic, the body matter 2 point leaded; 8 and 14 Point Caslon No. 3.*

BELOW: *12 Point Old Style No. 7, 2 point leaded, with italic; 8, 10, 14 and 30 Point Caslon No. 3; 5 Point Matrix Slide Dash No. 941.*

(6 Point Old Style No. 7, 2 point leaded)

Monthl

HIGH-GRA
READ
SEPTEMB

BELIEVING tha
most varied as
both coated an
where in the c
venience of ou

As we make
constantly bei
and inquiry is
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All items in
standard grad
point from wh

No items wi

It is underst
Companies, co
and are not res
delays are bey

Minimum c

All prices

EXTRA STRONG TINTED ENAMEL

High Glossy Finish—Coated Two Sides

WHITE

Ream	Case	Ton	5000 Lbs.	Carload
$17.75	$16.75	$16.00	$15.25	$14.50
Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.

Less than ream lots $22.25 per 100 lbs.

TINTS

Ream	Case	Ton	5000 Lbs.	Carload
$18.75	$17.75	$17.00	$16.25	$15.25
Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.

Less than ream lots $23.50 per 100 lbs.

IN STOCK

Substance 25 x 38	Color	At Cincinnati	At Columbus	At Cleveland	TOTAL	Telegraphic Code word
91	26 x 40—100 White	55 Rms.	17 Rms.	13 Rms.	85 Rms.	*Kersey-White*
146	26 x 40—160 White	13 Rms.	22 Rms.	10 Rms.	45 Rms.	*Kittel-White*
91	26 x 40—100 India	97 Rms.	25 Rms.	27 Rms.	149 Rms.	*Kersey-India*
146	26 x 40—160 India	38 Rms.	11 Rms.	11 Rms.	60 Rms.	*Kittel-India*
91	26 x 40—100 India	97 Rms.	25 Rms.	27 Rms.	149 Rms.	*Kersey-Buff*
146	26 x 40—160 Buff	30 Rms.	7 Rms.	6 Rms.	43 Rms.	*Kittel-Buff*
91	26 x 40—100 Seafoam	81 Rms.	6 Rms.	24 Rms.	111 Rms.	*Kersey-Seafoam*
146	26 x 40—160 Seafoam	86 Rms.	4 Rms.	4 Rms.	94 Rms.	*Kittel-Seafoam*
90	25 x 40— 95 Primrose	None	None	3 Rms.	3 Rms.	*Knight-Primrose*
91	26 x 40—100 Primrose	32 Rms.	10 Rms.	11 Rms.	53 Rms.	*Kersey-Primrose*
146	26 x 40—160 Primrose	14 Rms.	4 Rms.	7 Rms.	25 Rms.	*Kittel-Primrose*
90	25 x 40— 95 Goldenrod	44 Rms.	13 Rms.	10 Rms.	67 Rms.	*Knight-Goldenrod*
140	25 x 40—100 Goldenrod	3 Rms.	None	None	3 Rms.	*Knoll-Goldenrod*
146	26 x 40—160 Goldenrod	89 Rms.	7 Rms.	None	96 Rms.	*Kittel-Goldenrod*

TRANSLUCENT WHITE

PASTED TWO PLY

High Glossy Finish—Coated Two Sides

Per 100 sheets
Size 23 x 29

	100 lb.	120 lb.	140 lb.	160 lb.	180 lb.
100 sheets and over	$3.10	$3.70	$4.35	$5.00	$5.60
1000 sheets and over	2.95	3.50	4.15	4.75	5.30
5000 sheets and over	2.80	3.35	3.90	4.50	5.05
Less than 100 sheets	3.90	4.65	5.45	6.25	7.00

IN STOCK

Substance 25 x 38		At Cincinnati	At Columbus	At Cleveland	TOTAL	Telegraphic Code word
142	23 x 29 — 100	191 Rms.	17 Rms.	None	208 Rms.	*Vase*
170	23 x 29 — 120	57 Rms.	17 Rms.	9 Rms.	83 Rms.	*Vacant*
200	23 x 29 — 140	124 Rms.	17 Rms.	4 Rms.	145 Rms.	*Vacuna*
228	23 x 29 — 160	35 Rms.	11 Rms.	1 Rm.	47 Rms.	*Vagabond*
256	23 x 29 — 180	92 Rms.	8 Rms.	8 Rms.	108 Rms.	*Vagaries*

SPECIAL SIZES, WEIGHTS OR TINTS SUBJECT TO ESTIMATE

THE HARRINGTON COMPANY

COSHOCTON, OHIO

Cincinnati Warehouse 73 Warren St. — **Columbus Office** 404 Tribune Building — **Cleveland Warehouse** 198 Lake St.

Chicago Office: 1317 Chamber of Commerce Building

CRITICAL COMMENT

TWO typical price lists, one in an old style and the other in a modern setting, are shown on this and the opposite page. The use of light and bold face in combination, while it is not to be recommended on typographic grounds, is frequently needed to give accent to headings and figures and the combination above will be found very satisfactory for this purpose.

(6 Point Old Style No. 7, 2 point leaded)

PRICE LIST

JUNE FIRST

Industrial Chemicals

This List gives the a
prices at which our
tainable from Whole
In sections distant f
the prices given will
as jobbers will neces
whatever is needed t
costs of transportati
All prices are subj
market fluctuations.

Issued Mont

WILLIAM HAR'

INCORPOR

1359 Richards

KANSAS CIT

SPECIFICATIONS

LEFT: *9, 12 and 14 Point No. 16, the 9 point 2 point leaded; 18 and 30 Point Scotch; 12 Point Bodoni Border No. 1063¼; Rules, 6 Point Matrix Slide No. 516.*

BELOW: *9 Point No. 16, 2 point leaded, with Universal hyphen leaders; Matrix Slide, 4 Point No. 508, and Lino-tabler Rule No. 1.*

(6 Point No. 16, 2 point leaded)

PRICE LIST—JUNE FIRST

CYANIDE, 96-98%, 10 lbs. cans	lb.	$0.34
" 96-98%, 25 lbs. cans	lb.	.32
" 96-98%, 100 lbs. drums	lb.	.29
DEXTRINE, 10 lb. bag	lb.	.10
DISTILLED WATER, carboys	gal.	.20
DRAGON'S BLOOD, 5 lb. cans	lb.	1.30
DRAGON'S BLOOD, Zinsser's, 5 lb. cans	lb.	2.00
EGG ALBUMEN, Dry	lb.	1.00
ETHER, Sulphuric, Concentrated, 55 lb. drums	lb.	.22
" " " 5 lb. cans	lb.	.28
FILTER PAPER, Round, 18-inch, White	lb.	2.25
FORMALDEHYDE, U. S. P., 5 lb. bottles	lb.	.25
FREDERICKSEN'S ETCHING INK	lb.	5.50
GALLIC ACID, U. S. P., Powdered	lb.	1.50
GLYCERINE, C. P., 10 lbs. cans	lb.	.35
" " 50 lbs. cans	lb.	.25
GUM ARABIC, bbls.	lb.	.25
GUM THUS (Gum Turpentine), 25 lb. cans	lb.	.15
GUM THUS, 100 lb. kegs	lb.	.13
HYDROFLUORIC ACID, 1 lb. bottles	lb.	1.24
HYDROQUINONE, 1 lb. packages	lb.	1.60
" 5 lb. packages	lb.	1.50
IODINE, RESUBLIMED, 1 lb. bottles	lb.	4.70
" " 5 lb. bottles	lb.	4.65
IRON AND AMMONIUM CITRATE, Brown Scales	lb.	1.40
IRON FILINGS, 100 lb. bag	lb.	.05
IRON PERCHLORIDE, Crystals, 50 lb. kegs	lb.	.12
" " " 150 lb. kegs	lb.	.10
" " " casks	lb.	.09
IRON PERCHLORIDE, Liquid, 42° Bé, carboys	lb.	.06½
" " " 42° Bé, 7 lb. bot.	lb.	.12
IRON SULPHATE, Pure, 10 lb. cans	lb.	.09
" " " 25 lb. cans	lb.	.07
" " " 100 lb. cans	lb.	.05
" " " 350 lb. bbls.	lb.	.04
LEAD NITRATE, Technical, Powdered	lb.	.35
LE PAGE'S GLUE, Clarified	quart	2.90
LITMUS PAPER, Blue and Red	per vial	.20
MAGNESIA, in 1 oz. blocks, K. & M.	lb.	.45
MAGNESIA, Powdered, Technical	lb.	.20
MERCURY BICHLORIDE, U. S. P.	lb.	1.00
MURIATIC ACID, 20°, carboys	lb.	.02¾
" " 20°, 6 lb. bottles	lb.	.08
" " C. P., 6 lb. bottles	lb.	.15
NICKEL SALTS, DOUBLE, 25 lb. cans	lb.	.15

CRITICAL COMMENT

THE No. 16 face, a face of French derivation, has here been supplemented with Scotch to give the large sizes required in the cover page (above). The body page is set in a single size throughout. Like Bodoni and Scotch, this face must be leaded to show to best advantage, particularly when caps are used as in the present setting.

(6 Point No. 16, 2 point leaded)

THE CUBA RAILROAD

PASSENGER RATES TO AND FROM PRINCIPAL POINTS

To \ From	Havana	Santa Clara	Camagüey	Antilla	Santiago
Antilla	$23.24	$15.49	$ 8.53	.....	$ 4.20
Alto Cedro	21.88	14.13	7.17	$ 1.82	2.84
Bartle					
Bayamo					
Baire					
Ciego de Avila					
Cabaiguan					
Camagüey					
Cristo					
Dumois					
Entronque San Luis					
Guayos					
Holguin					
Jatibonico					
Jiguani					
Las Tunas					
La Maya					
Manzanillo					
Marti					
Placetas del Sur					
Palma Soriano					
Santa Clara					
San Luis					
Santiago de Cuba					
Sancti Spiritus					
Tuinucu					
Zaza del Medio					

Price of a third-class f

Children between five

First-class passengers transportation of 50 kilos

STOP-

A stop-over privilege first-class through tickets,

SLEE

Havana to Santa Clara..
Havana to Camagüey ...
Havana to Santiago de C

Accommodations in sl class transportation.

SPECIFICATIONS

SET *with the Lino-tabler System and Cross-rule Broach, using the following faces and Matrix Slides: 8 Point Old Style No. 5 with Antique No. 6, 8 Point Old Style No. 7 with italic and small caps, 12 Point Cheltenham Bold, 6 Point No. 11; Border, 5 Point Matrix Slide No. 654; Rules, 2 Point Matrix Slide No. 403 and 3 Point No. 406.*

(6 Point Old Style No. 7, 1 point leaded)

THE CUBA RAILROAD

Miles from Havana	Eastbound Trains Lv PM	Eastbound Trains Lv AM	STATIONS—Descriptive Notes	Westbound Trains Lv PM	Westbound Trains Lv AM	Miles from Santiago
256	..	..	**Trilladeras** Are important shipping	..	..	284
264	**7.25**	9.25	**Majagua** points for cattle, cedar,	**7.25**	9.25	276
269	**7.40**	9.35	**Guayacanes** mahogany and other	**7.00**	9.15	271
273	**7.50**	9.45	**Caguasal** woods. This, also, is a good cane country. The hardwoods of Cuba, of which there are many kinds, are very valuable. Some of them are the best cabinet woods known. Very beautiful furniture is made of *Majagua*, an exquisite greenish wood which takes a high polish. *Acana*, now used largely for railroad ties and bridge timbers, is a magnificent carving wood. Many enterprising American settlers in Eastern Cuba have built themselves homes of hardwoods which, elsewhere, would cost fortunes; their furniture is solid mahogany, sometimes polished to a beautiful brilliancy. The forests are a source of great wealth.	**6.44**	**9.05**	267
280	**8.05**	10.00	**Ciego de Avila**—(Population of 5,000.) It is at this point that the famous military road (*trocha*), built by the Spanish as a barrier against Cuban insurgents in revolutionary times, is crossed; it extends from San Fernando on the north coast to Jucaro on the south. Little forts were built at intervals of one kilometer all the way across, many of which still stand, battered, covered with moss and draped with vines. Several miles north of Ciego are the citrus fruit groves of Ceballos. Ciego is a thriving town, situated in a good sugar-cane and cattle country, and there are two valuable forests near by. Two sawmills have been established here. They are turning out mahogany boards and cedar cigar boxes.	**6.30**	8.55	260
286	..	..	**Santa Rita** Thick forests and pleas-	..	..	254
290	..	..	**Colorado** ant pastures, with here	..	..	250
295	**8.35**	10.35	**Gaspar** and there a sawmill at	**5.55**	8.20	245
301	..	..	**Corojo** work, are passed in suc-	..	..	239
308	**9.00**	11.05	**Salvador** cession. Shortly after	**5.20**	7.55	232
316	**9.15**	11.25	**Cespedes** leaving Guarina the	**5.00**	7.40	224
321	**9.25**	11.38	**Florida** traveler descries the tall	**4.44**	7.30	219
332	**9.50**	**12.03**	**Algarrobo** towers of the churches	**4.15**	7.00	208
337	..	PM	**Guarina** of the city of Camagüey.	..	..	203
343	**10.15** PM Arrive	**1.00**	**Camagüey** — (Population of 35,000.) Founded in 1515 by order of the Adelantado don Diego Velasquez, first Governor of Cuba. Its original site was on Newater Bay, from where it was removed very early in	**3.45**	6.30 AM Leave	197

CRITICAL COMMENT

THE two pages shown here are examples of table work composed on the Linotype. They were set with the Lino-tabler System and Cross-rule Broach.

(8 Point Old Style No. 7, 2 point leaded)

BITUMINOUS COAL, CAR LOADS, MINIMUM WEIGHT AS PER NOTE 1.

Rates in Cents Per Net Ton of 2000 Pounds.

Index	From Stations shown on Page IV and indicated by Group Numbers. TO	Group 1 Rates	Group 2 Rates	Group 3 Rates
Inds Sou	**Indianapolis Southern** Continued			
	Via Indianapolis, Ind.			
" 27	*Gordons ..... Ill.			
" 28	Robinson ..... "			
" 29	*Hercules ..... "			
" 30	Stoy ..... "	185	185	185
" 31	Oblong ..... "			
" 32	Willow Hill.... "			
" 33	Newton ..... "			
" 34	Lis ..... "			
" 35	Wheeler ..... "	210	210	210
" 36	Dietrich ..... "			
" 37	Effingham .... "	....	....	....
ICT Co	**Interstate Car Transfer Co.**			
	Via Indianapolis, Ind., Vandalia R. R., and E. St. Louis, Ill.			
" 2	St. Louis..... Mo.	210	210	210
KLS&C	**Kalamazoo, Lake Shore & Chicago Ry.**			
	Via Toledo, Ohio, and C. M. R. R., or P. M. R. R.			
" 1	Kalamazoo .. Mich.	....	....	....
" 2	*Oshtemo .... "			
" 3	Mattawan ... "			
" 4	Lawton ..... "			
" 5	Paw Paw .... "			
" 6	*Lake Cora .. "			
" 7	Lawrence ... "			
" 8	Hartford .... "	165	155	140
" 9	*Toquin ..... "			
" 10	Paw Paw Lake "			
" 11	Covert ..... "			
" 12	*Packard ..... "			
" 13	*Fruitland ... "			
" 14	South Haven. "			
LE&W	**Lake Erie & Western** Main Line			
	Via Burgoon, Ohio			
" 1	Sandusky ... Ohio.	....	....	....
" 2	Castalia ..... "			
" 3	*Whitmore ... "	100	90	90
" 4	Vickery ..... "			
" 5	*Erlin ..... "			
" 6	Fremont .... "	100	90	75
" 7	*Havens ..... "	100	90	90
" 8	Burgoon .... "	....	....	....

Index	From Stations shown on Page IV and indicated by Group Numbers. TO	Group 1 Rates	Group 2 Rates	Group 3 Rates
LE&W	**Lake Erie & Western** Main Line Continued			
	Via Lima, Ohio			
" 9	Kansas ..... Ohio.			
" 10	Amsden ..... "			
" 11	Fostoria ..... "	100	90	90
" 12	Arcadia ..... "			
" 13	*‡Casterline Spur "			
" 14	Findlay ..... "			
" 15	*Dyer ..... Ohio.			
" 16	Rawson ..... "			
" 17	Mt. Cory..... "	100	90	90
" 18	Bluffton ..... "			
" 19	Beaver Dam.. "			
" 20	Lima ..... "	....	....	....
" 21	Hume ..... "			
" 22	Buckland .... "	100	100	100
" 23	*Glynwood .... "			
" 24	St. Marys.... "			
" 25	New Bremen. "	125	125	125
" 26	Minster ..... "			
" 27	Celina ..... "	110	110	110
" 28	Coldwater ... "			
" 29	Ft. Recovery . "	130	130	130
" 30	*Brice ..... Ind.			
" 31	Portland ..... "			
	Via Red Key, Ind.			
" 32	Blaine ..... Ind.	130	130	130
" 33	Red Key..... "	....	....	....
" 34	Albany ..... "			
" 35	DeSoto ..... "			
" 36	Muncie ..... "	130	130	130
" 37	*Cammack .... "			
" 38	Gilman ..... "			
" 39	Alexandria ... "			
	Via Elwood, Ind.			
" 40	Orestes ..... Ind.	130	130	130
" 41	*‡Dundee ..... "			
" 42	Elwood ..... "	....	....	....
" 43	Hobbs ..... "	130	130	130
" 44	Tipton ..... "			
" 45	Goldsmith ... "			
" 47	Scircleville ... "			
" 48	Hillisburg ... "			
" 49	Boyleston .... "	150	150	150
" 50	Frankfort .... "			
" 51	*Deniston .... "			
" 53	Dayton ..... "			
" 54	LaFayette ... "			

For explanation of reference marks, abbreviations and notes see pages XLVI to L.

THE table on this page makes use of the vertical rule matrix supplied with all fonts, no special matrices or attachments being required. The Braces are composed of 10 Point Piece Braces Nos. 351, 352, 353, 354, 358 and 359, cast vertically on the slug along with regular type-matter and forming the complete braces when brought together. The faces used are 6, 8 and 10 Point Century Expanded with 6, 8, 10 and 12 Point Century Bold.

(6 Point Century Expanded, 2 point leaded)

THE COATESVILLE NATIONAL BANK

COATESVILLE, NEBRASKA

STATEMENT OF CONDITION AS OF MAY 3RD

RESOURCES		LIABILITIES	
BONDS AND MORTGAGES	$ 566,032.27	CAPITAL	$ 500,000.00
STOCKS AND BONDS	4,062,989.65	SURPLUS	500,000.00
LOANS AND BILLS PURCHASED	1,845,797.48	UNDIVIDED PROFITS	24,847.93
CASH ON HAND AND IN BANK	781,335.72	DEPOSITS	6,432,246.90
BANKING HOUSE	87,000.00	OTHER LIABILITIES	62,620.62
OTHER ASSETS	176,557.33		
	$7,519,715.45		$7,519,715.45

TRUST DEPARTMENT FUNDS

WHICH ARE KEPT SEPARATE AND APART FROM THE OTHER ASSETS OF THE COMPANY

SECURITIES	$8,181,357.30
CASH	97,457.27

INTEREST ALLOWED ON DEPOSITS

SAFE DEPOSIT AND STORAGE VAULTS

CHECKS ON THIS BANK PAYABLE AT PA
BANK OF NE

DEPOSITED BY

IN THE

COATESVILLE
NATIONAL BANK

19

PLEASE LIST EACH CHECK SEPARATELY

BILLS

SILVER

CHECKS

ALBERT F. SHELBY
PRESIDENT
THE COATESVILLE NATIONAL BANK
COATESVILLE, NEB.

SPECIFICATIONS

STATEMENT: *12 and 18 Point Bold Face No. 9a; 6 Point Gothic No. 31 and 12 Point No. 31c; 2 Point Matrix Slides Nos. 401 and 404.*
DEPOSIT SLIP: *6 Point Bold Face Nos. 9, 9a and 9b; 12 and 18 Point No. 9a; Rules, 2 Point Matrix Slide No. 403, 3 Point No. 303; Linotabler System and Cross-rule Broach used.*
CARD: *6 Point Bold Face No. 9 and 12 Point Nos. 9a, 9b and 9c.*
CHECK: *6 Point Bold Face No. 9 and 12 Point No. 9a; Border, 6 Point Matrix Slide No. 1313a on the outside with 2 Point Matrix Slide No. 403 on the inside.*

(6 Point Caslon Old Face, solid)

NO._____ COATESVILLE, NEB._____ 19__

THE COATESVILLE NATIONAL BANK

PAY TO THE ORDER OF_____

_____ DOLLARS

$_____

HERBERT MARLEY, M. D.
234 BOROUGH AVENUE
CLEVELAND, OHIO

YOU ARE INVITED TO

A SONG RECITAL

BY PUPILS OF WALTER S. HARRINGTON
UNITY HALL
FRIDAY EVENING, JUNE 9TH, AT 8:15

THE SINGERS

MISS ALICE BARBOUR KENT
MRS. EDWARD W. CHARLES
MISS EDNA GARRETT
MISS MILDRED JACOBS
MRS. ALBERT SCHOFFTON
MRS. RUDOLPH KENT
MISS FRANCES SMITHERS
MRS. HELEN ARNOLD
MR. HAROLD GUSTINE
MR. HARRY N. KENDALL

MRS. MORRISON S. YOUNG AT THE PIANO

ABOVE: *6 Point Gothic No. 30 and 12 Point No. 30c.*
BELOW: *6 Point Gothic Nos. 32 and 32a, 12 Point Nos. 32 and 32c; 6 Point Gothic No. 33 and 12 Point Nos. 33, 33a, and 33b; Rules, 3 Point Matrix Slide No. 303 and 2 Point No. 401; Dotted Rule, 2 Point Matrix Slide No. 201.*

THIS CARD WILL ADM
PLEASE PRESENT AT TH

FOLIO

MONTHLY STATEMENT TEL. CLEARVIEW 1225

CLEARVIEW, N. J., 19

ABOVE: *6 Point Gothic Nos. 32 and 32a; 12 Point Nos. 32b, and 32c; Editorial Dash No. 401.*

M

TO ARTHUR S. **DR.**
WHOLESALE AND RETAIL
FLORIST AND NURSERYMAN

OFFICE AND SALESROOM
29 FULLER AVENUE

EAST CLEARVIEW BRANCH
564 VALLEY AVENUE

ON this and the opposite page appear specimens of some of the Linotype Series of Lining Gothics. These are made in the sizes and weights most used in commercial work, and in a variety of styles of face.
(6 Point Caslon Old Face, 2 point leaded)

WE ARE PLEASED TO ANNOUNCE THE
APPOINTMENT OF

MR. FRANK ROBINSON

AS DISTRICT SALES MANAGER IN CHARGE OF
OUR OFFICES AT 98 PARMENTER STREET, TORONTO

THE STARR MANUFACTURING COMPANY
MILWAUKEE, WISCONSIN

ABOVE: *12 Point Gothic Nos. 33a and 33c; 12 Point Matrix Slide No. 1226*

SPECIFICATIONS

LEFT: *12 and 18 Point Bodoni Book caps, interspaced; 3 Point Matrix Slide Dash No. 923; Rules, 2 Point Matrix Slide No. 401.*

BELOW: *12 and 14 Point Bodoni Book, leaded, with 24 Point Initial above; Heading in 18 point caps, interspaced; Ornament, 36 Point Bodoni Border No. 1218; Rules and Dash as above.*

(6 Point Bodoni Book, 2 point leaded)

THE BANK OF HUNTINGTON

HUNTINGTON, VERMONT

AN INVITATION

IN THE

THE Officers and Directors of the Bank of Huntington cordially invite you to visit and inspect their New Banking Rooms in the Huff Building on Saturday afternoon, the Twenty-third of December, from half-past two until five o'clock

HUNTINGTON, VERMONT

CRITICAL COMMENT

THE Bodoni setting and very wide leading of this specimen give it a marked distinction and freshness of flavor as compared with the average announcement, whether engraved or printed. It is designed for printing on a wedding stock, which would be "smashed" as indicated by the rule.

(6 Point Bodoni Book, 2 point leaded)